

# The Musical World.

(PUBLISHED EVERY FRIDAY NIGHT.)

A RECORD OF MUSIC, THE DRAMA, LITERATURE, FINE ARTS, FOREIGN INTELLIGENCE, &c.

Terms of Subscription, per Annum, 16s. Stamped; 12s. Unstamped; to be forwarded by Money Order or Postage Stamp to the Publisher, W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross.

No. 24.—VOL. XXIV.

SATURDAY, JUNE 16, 1849.

{PRICE THREEPENCE.  
{STAMPED FOURPENCE.

## GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN KLEGGIAC VERSE.

Money spent, and time as well—  
How—this little book will tell.

XCV.

Thou art astonish'd, and show'st me the sea, which seems to be burning;  
Mark how the billows, like flames, play round the vessel at night.  
Yet it surprises me not; for the sea brought forth Aphrodite;  
She gave birth to a son;—surely that son was a flame. J. O.

## PHILHARMONIC CONCERTS.

THE seventh concert took place on Monday night, when the following miscellaneous programme was presented:—

### PART I.

Sinfonia in C, No. 1—Grand	Haydn.
Recit. "Vattone Prence" (Idomeneo)	Miss Williams, Miss M. Williams, and Mr. Lockett
Terzetto "Pria di partir"	Mozart.
Concert Stück—Pianoforte—Madame Duicken	Weber.
Aria—"Locia amor"—(Orlando), Mr. H. Phillips	Handel.
Concerto—Violin—Madlle. Wilhelmine Neruda	Beriot.
Aria—"O salutaris hostia"—Miss Andrews	Cherubini.
Overture—"A Midsummer Night's Dream"	Mendelssohn.

### PART II.

Sinfonia, No. 9. (Composed expressly for this Society).  
Terminating with Schiller's "Ode to Joy." The principal voice parts by Miss Williams, Miss M. Williams, Mr. Lockett, and Mr. H. Phillips. Beethoven.  
Conductor, Mr. Costa

The announcement of the Choral symphony, as usual, attracted an overflowing audience, almost every extra ticket being sold. It appears to be a fatality that this immense work, the last of the nine great symphonies with which Beethoven enriched the art, the score and copyright of which were purchased from the composer by the Philharmonic Society about twenty-five years ago, can never be heard to advantage at the Philharmonic Concerts. Its advertisement in the programme never fails to draw a crowd of amateurs and professors to the Hanover Square Rooms, who, perhaps, attend the performances on no other occasion; the curiosity and interest of the musical world are centered in it more completely than in any other work of the composer; unanimous opinion pronounces it his *chef-d'œuvre*, and the verdict is strengthened by every fresh hearing; and yet, with all these considerations to back it, its production at the Philharmonic has never satisfied general expectation, and partial disappointment has rarely failed to ensue. Either imperfect rehearsal or some other such disadvantage has always conspired to produce this result; and on Monday night, although, on the whole, we certainly have never heard it so well executed in England, the same feeling almost unanimously prevailed. We may at once say, that to get up such a work as the ninth symphony properly in one rehearsal is practically impossible. The best conductor and the best orchestra in the world cannot insure a

correct performance with so short a preparation, and only a conductor like Mr. Costa, whose quickness, decision, and personal as well as artistic influence over his orchestra are so great, could have managed to effect what was effected on Monday. That some modification of the system of training authorized by the laws and regulations of the society must take place, or that compositions of this magnitude and importance must be altogether abandoned, can hardly admit of a doubt. The *Lobgesang* and *Athalie* of Mendelssohn, in the execution of which the Philharmonic, in spite of its superior orchestral resources, has been fairly beaten by the Sacred Harmonic Society at Exeter-hall, may equally be cited as examples of large anticipation followed by comparative indifference, and yet these works, like the Choral Symphony, are of such unquestionable merit as to be beyond the chances of good or bad performance, and above the caprice of criticism. We are satisfied that if the Choral Symphony were carefully produced at Exeter-hall, with the same advantages, the same superiority would result.

The most effective part of the performance on Monday night was that which belonged to the band alone—the three first movements of the symphony. The *allegro maestoso* in D minor (except the first movement in Mendelssohn's *Lobgesang*), is the longest and most elaborate orchestral piece ever written. The intricate variety of its instrumentation, the freedom and breadth of the part-writing—each member of the quartet being treated *obligato*—the awkward passages for the wind instruments, which are made the continual medium of new and unexpected progressions, and rarely, unless in the *fortissimo* passages, are employed (as in Mozart and the earlier writers) merely to sustain and enrich the harmony, present difficulties insurmountable without a world of careful preparation. Yet, with very few exceptions, the whole of this movement was admirably played, and most of the effects of the score were realized with unerring certainty. The *scherzo*, which equally surpasses every similar movement in vastness of outline, length of development, and complex minuteness of detail, was executed with a clearness and precision that we have not heard surpassed even by the great German and French orchestras. The *tempo* was indicated by Mr. Costa with the correctness and decision of a metronome, the theme given out with the most delicate *pianissimo*, and the gradual *crescendo* up to the *forte* dexterously managed. In the second part, where the curious rhythm of three bars occurs, there was not the slightest feeling of indecision; the pauses and *rallentandos* were firmly indicated, and the changes of time and repeats of each part accomplished without a single failure. The French edition of the score, however, which omits the whole of the repeat of the *scherzo*, was followed on this occasion; unwisely, we think, since the plan of the movement is thereby obscured, and its symmetrical proportions destroyed. In all the *scherzos* of Beethoven the first part is invariably resumed after the trio, and we cannot understand the meaning of the

*solo-dant* classical Conservatoire in making the ninth symphony an exception. Its length is no excuse with a musical audience. If the work be considered too long, it should be left to other societies, who have a greater reverence for the text of such a composer as Beethoven, to perform it. The *adagio cantabile*, one of the most beautiful slow movements ever written even by Beethoven, who in this particular knew no rival but Mozart, and in many instances went beyond his great predecessor and model, was very finely played. The florid passages for the violins were executed with alternate delicacy and power, and the wind instruments were invariably in tune; the *obligato* passage for the third horn, in the difficult key of G flat, about which the Paris Conservatoire itself is generally nervous, was rendered by Mr. Jarrett with the utmost neatness and purity. Each of the three instrumental movements was received with loud applause.

The choral part of the symphony, the musical illustration of Schiller's "Ode to Joy," was that in which most imperfections were noticed; and this will never go without two or three arduous and careful rehearsals. The soloists—Misses A. and M. Williams, Messrs. Loecky and Phillips—did their best to make head against the overwhelming instrumental force with which Beethoven has deluged his score; but we doubt if the most perfect conceivable execution would ever insure much effect to the *obligato* quartet of voice parts. Some of the choral passages were finely executed, but too many were inaccurate and undecided, and the general impression derived was by no means satisfactory. Long before the conclusion of this part of the symphony, persons were quitting the room in large numbers, and those who remained were prevented from listening attentively by the noise they made in retiring. This leads to the suggestion, that what militated more than anything else against the entire success of the Choral Symphony was the place allotted to it in the programme. After a long desultory succession of miscellaneous vocal and instrumental pieces, the attention did not come to it with that freshness which is absolutely necessary to appreciate a work of such magnitude and of so serious and lofty a character. Another time we trust the Philharmonic Directors will think proper to devote the whole of the first act to its performance. It will then be listened to with patience and respect, and have a better chance of being understood and admired. Such a sacrifice (if sacrifice it be considered) is due to Beethoven, whose symphonies have been the main support of the society for twenty years, and would be the more graceful and appropriate in favour of a work which was written with a special view to performance at these concerts. A greater compliment was never paid to a musical body, and the Philharmonic Society should endeavour by every means in its power to show itself not insensible to the honourable preference of so illustrious a man.

Of the first part of the concert we have little to remark. There was no novelty except the performance of the little violinist, Madlle. Wilhelmine Neruda, who, in De Beriot's *concertino* (not *concerto*) in D, showed, as we have remarked on a former occasion, extraordinary talent for a child, and who was received with the liberal applause seldom withheld from phenomena. Everybody knows how brilliantly M<sup>me</sup>. Dulcken plays the *Concert Stuck*, and everybody knows by heart the vocal pieces allotted to the Misses Williams, Messrs. Loecky and Phillips. Miss Andrews (Sir George Smart's pupil) made a successful *début* in Cherubini's air. She has a beautiful *contralto* voice, and holds out much promise of excellence. Mendelssohn's imaginative overture was very finely executed, and Haydn's old-fashioned symphony (the first of the *Salamon*

set) served admirably as a contrast to the splendid inspiration of Beethoven, with which it has not one solitary feature in common.

There is only one more concert. Will Charles Hallé play?

#### HER MAJESTY'S THEATRE.

*Don Giovanni* was repeated on Saturday, and was followed by the ballet, *Thea*. On Tuesday Verdi's *chef-d'œuvre*, or at least one of his *chefs-d'œuvre*, *I Due Foscari*, was produced for Signor Coletti and Madame Giuliani. The lady and gentleman both acquitted themselves with their usual ability.

On Thursday, the *Matrimonio Segreto* was revived for Lablache's benefit. The great basso could not have selected an opera in which his immense comic talents could be rendered more conspicuous. Geronimo is indeed a character after Lablache's own heart, and in unison with his genius. Perhaps no stage ever boasted of a richer, more original, or more effective specimen of comic acting. It is a masterpiece from beginning to end, and would have ensured the success of a less animated, and even more soporific production than that of Cimarosa's *Il Matrimonio Segreto*.

The cast was complete and admirable in every respect;—we have seen no opera of late years at Her Majesty's Theatre so perfect in the *ensemble*. Madlle. Parodi was the Carolina; Madame Giuliani the Elisetta; Alboni, Fidalma; Calzolari, Paulino; F. Lablache, Count Robinson; and Lablache, Geronimo. Thus, with Balfe's talent and zeal in the orchestra, and good and obedient workmen under him, every possible justice was rendered to Cimarosa's masterpiece. But, although every possible justice was rendered to Cimarosa's masterpiece, Cimarosa's masterpiece appeared to disappoint everybody. For our own parts we were not only disappointed but mightily chagrined. We had not heard the *Matrimonio Segreto* for many years, and had a vague notion of an opera flowing over with melody, sparkling with piquancies of instrumentation, rejoicing in originality of thought and treatment, and vigorously recommended by resemblance to the style of Mozart. But, alas! for the melody that overflows; alas! for the piquant orchestration; alas! for the originality of thought and treatment; and out and alas! for the resemblance to Mozart. The *Matrimonio Segreto* is certainly a clever work,—the hand of the musician is evident throughout; but we look in vain for invention, fancy, novelty, or imagination. There is not an instance of inspiration in the whole opera. The concerted pieces occasionally betoken comic design and comic treatment, but having heard one you have heard all, and nothing new springs up to gratify the ear, rendered apathetic by the same buz-buz, humdrum commonplaces. It is a matter of absolute astonishment to us how the *Matrimonio Segreto* could have obtained its celebrity, for celebrated it undoubtedly is. We can only account for it on the same principle as we find respect and attention paid to those dramatic productions of bygone times, which, if written and offered on the stage by a modern author, would be received utter coldness. Verily, antiquity is a good pickle to keep bad preserves in.

We are likewise somewhat amazed when we find that invariably the first artists of the Opera are employed in the cast. No less than three principal *prime donne* are made use of; one first tenor, and two first basses. Neither *Don Giovanni*, nor the *Nozze di Figaro*, demand, it would seem, a stronger list of *dramatis personæ* than the *Matrimonio Segreto*. At the end of the performance the questions naturally occur to us, "What have the *prime donne* effected? What has Carolina been about?—what has Elisetta done to entitle her to be a *prima*

*donna*?—what has Fidalma offered to exhibit her powers lyric and histrionic?" The answer is very simple—"little or nothing." Not one of the three ladies leaves the slightest impression. And then what a miserable tenor part. Paolino sneaks on and sneaks off, and no one knows nor cares whether he is on or off, has one mawkish aria to sing, the sentiment of which is utterly opposed to the words, and sinks into insignificance. Count Robinson is a merrier and more endurable person, and as he comes more into contact with Geronimo, has better opportunities of exhibiting comic humour. In short, Geronimo is the only character in the opera—he is the *Matrimonio Segreto*—and in such hands as Lablache's the part is made immense.

Mdlle. Parodi sang better, we think, than we have heard her in any other opera. She performed, too, admirably, and displayed an elegant taste and judgment for comedy. Mdme. Giuliani made a very fiery and impetuous Elisetta, and sang her music with force and effect. We were really sorry to witness Alboni struggling through the nonentity of such a part as that of Fidalma. She sang what she had to sing with great effect, more than helping to achieve the encores in the trio and quartet in the first act, and acted the old maiden to the life. In the second act she had nothing to do but to come in and go off on several occasions with a word or two. And this is the character which has become traditional, and which Malibran and Viardot have played!

Frederick Lablache made an excellent Count Robinson, and assisted, by his singing and comic acting, to obtain the hearty encore awarded to the well known bass duet, "Se fiato."

The performance was very favourably received; but, except in the instance of Lablache senior, whose benefit it was announced to be, and whose acting and singing were incomparable, there was no enthusiasm created. This was undoubtedly no fault of the artists, who did all that could be done for Cimarosa; unfortunately, there was no reciprocation of feeling between the composer and the singers—Cimarosa did not do all that might have been done for the artists.

After the opera a new ballet was produced, called *La Prima Ballerina*. The following is the published account of the plot:—

"The plot of this *Ballet-Divertissement* is taken from an incident in the career of a great *Danseuse*. Whilst on her way to fulfil an engagement at Naples, with her *Maitre de Ballet* and her *cameriera*, her carriage was waylaid by banditti. But even banditti, in Italy, are alive to art; and she achieved her liberation by executing some of the choicest steps of her *répertoire*, as Ariosto did, under the same circumstances, by reciting some passages of his 'Orlando.'

"The scene of the Ballet is placed in the mountainous borders of the Roman States. The brigands are rejoicing, with their families, after a successful foray. Whilst some are feasting, some drinking, and others gambling, the younger members of the band are dancing to the sound of mandoline and castagnettes. They are interrupted in their revels by Astolpho, the Lieutenant of the band, who despatches all those who are unarmed to a *fiera* or festival in the neighbourhood, which affords an opportunity of plunder. The men disguise themselves as lame mendicants; others as *pifferari*; whilst the women and children carry baskets containing flowers or fruits. Hardly are they departed, when the whistle of one of the sentinels on the adjacent height warns his comrades, that travellers are approaching. In the distance a travelling-carriage is careering along rapidly on the road to Naples. Immediately the robbers cut down the trees, throw them across the road the carriage must pass, and then conceal themselves. The carriage approaches; you hear the cracking of the postillion's whip, and the sound of the bells on the mules; the mules stumble over the barricade, and the carriage, loaded with a pile of light boxes, that betray the presence of a female traveller, is suddenly stopped. In an instant the bandits seize the postillion, the *cameriera*, and the courier, and bind them to the trees. This is so quickly done that the exquisite Signor Passolo, the renowned *Maitre de Ballet* of St. Carlo, has not perceived the cause of the sudden stoppage; he descends from the carriage, and at the sight of the bandit's pistols, he executes steps and ges-

tulations of mute terror more expressive than he has ever taught in his highest flights of the mimic art, and forgets his fair travelling companion in the carriage. But at this moment arrives Rinaldo, Captain of the banditti, dressed in the highest style of modern fashion, who, with the utmost courtesy, hands down from her carriage the young lady within. This lady is Mdlle. \*\*\*, who implores the Captain to permit her to continue her route; but the Captain answers that he is too happy in the possession of so charming a guest to part with her so soon. In the meantime the robbers have dragged forward the lady's boxes, and the peculiar and splendid dresses within, as well as the direction without, reveal to Rinaldo that the fair proprietor is 'la prima ballerina,' no less a dancer than the celebrated Mdlle. \*\*\*, whose renown has spread to every part of the civilised world. He contemplates the lady with the admiration and respect of a *dilettante*, and inquires who is her fñical companion, now grimacing in uttermost terror. Mdlle. \*\*\* explains that he is Signor Passolo, the most sublime of *Maitre de Ballets*, and the composer of all the parts and *pas* to whose performance she owes her triumphs. Mdlle. \*\*\* now once more implores her captor to allow her to depart; he holds council with his lieutenant and the chief bandits, and, with their concurrence, consents to her request—but on condition she will execute some of her most remarkable *pas* before she departs. The great dancer, highly flattered at this novel triumph of her talent, cheerfully consents to this proposal. The boxes are scrupulously returned to their places, and, whilst she retires to her carriage to put on her dancing costume, the trembling Signor Passolo is compelled to execute a new *pas* with the *cameriera*, of which the eccentric inspiration is dictated to him by the muzzles of the robber's pistols. Mdlle. \*\*\* now re-appears in the brightest of her costumes, the robbers form a circle, and amidst their enthusiastic admiration, she performs some of the most celebrated steps of her *répertoire*. At the conclusion of her dancing, the robbers themselves are the captives of her talent; at her command, they clear the road for her to proceed. But at this moment the signal of alarm is given; the sound of trumpets in the distance announces the arrival of the dragoons in pursuit of the banditti. The robbers disappear; their wives rush in in alarm, but as the troops enter, they begin dancing, in order to conceal what has occurred; and delay their march. Mdlle. \*\*\*, flattered by the triumph she has achieved over her fierce admirers, silences Passolo, and assures the officer that she has met with no obstruction. Hardly has he conducted her back to her carriage, then a procession of black penitents is seen crossing the mountain path, the soldiers lay down their carbines, and with all present, go on their knees. The penitents drop their cloaks and masks, reveal their bandit costume, raise their guns, and the curtain descends."

We have not time to enter into particulars this week. Enough, the ballet was successful, and Rosati, as the heroine, achieved the usual honours. The music is fanciful, the scenery beautiful, the dresses picturesque, and the groupings tasteful and novel.

#### ROYAL ITALIAN OPERA.

On Saturday, the *Huguenots* was repeated the fourth time. Her Majesty and Prince Albert were again present, and the house was filled with fashionables. Unfortunately for the visitors, Mario was labouring under a fresh cold, and could not give his best effect to the music. Part of the duo in the third act was omitted.

On Tuesday, *Masaniello* was given by general desire.

On Thursday the *Huguenots* was represented for the fifth time, it being a grand extra night. Mr. Sims Reeves being ill, Signor Lavia sang the "Rataplan" solos. By-the-way, the free list has been suspended every night of the *Huguenots*. This looks well for the management.

The third grand morning concert took place on Wednesday. The programme had some features of unusual interest. The band played the overtures to *Freischütz*, *Le Nozze di Figaro*, and *Guillaume Tell*. The last, which commenced the second part, was encored. Charles Hallé played Mendelssohn's G minor concerto. A greater musical treat we have not enjoyed for a long period. Mendelssohn's concerto is a magnificent composition; and if mechanism could have equalled thought, or matter mind—though Hallé is no mere mechanist, but a thinker on the piano as well as executor—then would Hallé's playing have gone hand-in-hand in merit with Men-



delssohn's concerto. Hallé's pianoforte playing is noble and striking, solid and brilliant; variable, yet ever the same. His executive powers are worthy of a Thalberg, while his intensity and depth of feeling would not have disparaged the pianoforte reputation of Mendelssohn himself. He performed with immense success, and, at the end, all the orchestra and chorus united in the plaudits.

Angri sang the "Una voce," and joined Tagliafico in the "Dunque io son" duet from the *Barbiere*. Grisi and Persiani were encored in the duo "Sull' aria," from the *Nouze di Figaro*, and Catherine Hayes in "Kathleen Mavourneen," and "O luce di quest' anima;" Persiani introduced the "Ah! non giunge" rondo final from *Sonnambula*; Corbari gave a romanza of Mercadante, and little Merie an air of Donizetti—by the way, very sweetly and very neatly; Madame Macfarren sang Mozart's "Non più di fiori" with excellent taste and expression, though with much timidity, and she was finely accompanied in the clarinet *obligato* by Mr. Lazarus; Grisi and Mario warbled like two birds the duet in the last act of *Don Pasquale*, which was encored; and Grisi and Tamburini quarrelled for ascendancy in the famous "O Guardate che figura"—famous made by Pauline Garcia and Tamburini, last season—and were received with shouts of laughter. Other performances there were which cling not to the memory, and which therefore must sound the depths of oblivion. Of these we would fain rescue the "In terra ci diversero" of Mercadante, most delightfully sung by Mario. The theatre was full, and all went off well.

#### WINCKELMANN'S HISTORY OF ANCIENT ART.

TRANSLATED FROM THE GERMAN.

##### BOOK III.

##### ON THE ART OF THE ETRURIANS AND THEIR NEIGHBOURS.

##### CHAP. II.

(Continued from page 357.)

AFTER this introduction to a proper treatise on Etruscan art, I shall, to prepare the way for a closer consideration and determination of its qualities, point out, in this section, first the peculiar form of their figures, especially the gods; and afterwards the remarkable works, from which the style of their artists at two different periods may be determined. Thus, this section contains two parts, and the first part two divisions, *viz.*, one on the images of gods and heroes, and the other indicating the principal works.

I. With respect to the form and the different symbols of the Etruscan gods, we cannot deny that in most specimens the Etrurians agree with the Greeks. This shows that the latter settled among the former, and that the two were constantly in a certain state of intercourse. There are, however, other forms of the gods, which are peculiar to the Etrurians.

II. Copies of the different Etruscan deities seem to us to have been scarce; but there were even among the Greeks strange and extraordinary forms, as is shown by the figures on the chest of Cypselus, described by Pausanias. For, just as the heated and unrestrained imagination of the first poets, partly to awaken attention and admiration, and partly to excite the passions, looked out for strange images, such as would make more impression on the then unpolished people than beautiful and tender images, so did art in its oldest period produce figures of the sort. For the notion of Jupiter enveloped in the dung of horses and animals, as he was represented by the poet Parnphos, before Homer, is not more sin-

gular than the image in Greek art of Apomyius, or Muscarius ( $\alpha$ ), the form of whom was so composed of a fly, that the wings formed the beard, and the belly of the fly the face, while the head of the fly was upon the head of the figure in the place of hair. Thus is the figure found in a gem in the former Stosch's museum, and an engraving of it is given in my "Ancient Monuments."

III. The higher deities have been represented by the Etrurians with dignity, and we have to speak of the qualities assigned to them, first in general terms, and afterwards in detail. The wings are an attribute peculiar to nearly all the Etruscan gods. Jupiter has them on an Etruscan gem in Stosch's Museum, as well as on a glass cast and a cornelian in the same museum, where he is appearing in all his glory to Semele. Diana was winged among the Etrurians, as among the oldest Greeks; and the wings which have been given to her nymphs, both on a sepulchral urn in the Campidoglio and on a work in relief in the Villa Borghese, have been probably taken from the earliest figures. Minerva, with the Etrurians, has wings not only upon her shoulders, but upon her feet; and an English writer\* is much mistaken, who alleges that there is no such thing as a winged Minerva, not even one mentioned by authors. Venus has likewise been represented with wings. The Etrurians set wings on the heads of other goddesses, as Love, Proserpine, and the Furies. Many winged genii are seen on Etrurian sepulchral urns, especially in the paintings in the subterranean vaults of the ancient city Tarquinium, near Caneto, respecting which I shall give some information hereafter. Among other figures in that place they have discovered a winged genius, who stands leaning on a curved pastoral staff, and talking with a clothed female figure, while two snakes are rising towards the genius from the ground. This might denote Tages, who was a genius, or, as Festus says, a son of the genius, who, according to Etrurian fable, sprang from a ploughed field. Tages is said to have taught the Etrurians divination, to which they were more addicted than other nations, and to this the snakes appear to refer. I do not therefore believe, with Buonaretti, that a child in brass, with a bulla about the neck, can represent Tages, because it is without wings. It is especially to be observed that the Etruscan genii are unclothed, with the exception of a garment that has fallen down to the hips, and covers the lower part of the body down to the middle of the thigh. This peculiarity is found neither in the genii in Greek works, nor in the so-called Etruscan vessels, and may be taken as a proof that these vessels are not painted by Etruscan artists. There are even winged cars; but these they had in common with the Greeks, for Euripides gives the sun a winged car; and on Eleusinian coins, Ceres is in a car of the sort, drawn by two serpents. The fable mentions also another winged car of Neptune, which Idas obtained by means of Apollo, to carry of Marpessa ( $\delta$ ).

IV. The Etrurians also armed nine deities with lightning, according to Pliny; but neither he, nor any one after him, tells us what deities these were. But if we collect the gods made in this manner among the Greeks, we shall find the same number. Among these gods, not only Jupiter, but Apollo also, who was worshipped at Heliopolis, in Assyria, was endowed with a thunderbolt, and thus is he represented on a coin of the city Thyreum, in Acarnania. Mars fighting against the Titans has the same weapon, in an old glass cast, and so has Bacchus, on a gem, both of which specimens are in Stosch's Museum; while Bacchus likewise appears with this attribute on an Etruscan patera. Vulcan and Pan have also

\* Horseley.

this symbol, in two small brass figures, in the museum of the Collegium Romanum, and so has Hercules on a coin of Naxos. Of the goddesses, Cybele and Pallas had the thunderbolt on some coins of Pyrrhus, and on other coins, as well as in a small marble figure in the Villa Negrini. I might also mention the Love on the shield of Alcibiades, who held the thunderbolt.

V. With regard to particular representations of individual deities, I may mention, among the males, Apollo, with his hat flung from his head down upon his shoulders, like Zethus, the brother of Amphion, as he is represented in two works in relief at Rome. This probably refers to his occupation as a shepherd with King Admetus; for those who tilled the ground, or were rustics, wore hats. And thus the Greeks probably represented Aristæus,\* the son of Apollo and Cyrene, who taught the rearing of bees; for Hesiod calls him the Field-Apollo. These hats were white. Mercury, upon some Etrurian works has a pointed beard, which, as I shall show below, was the oldest form of beard, and this god may be seen similarly represented on a small round altar in the Campidoglio, and on a triangular one in the Villa Borghese. The oldest Greek Mercuries must have been fashioned in this way, for in their Hermæ there was the same sort of beard, only hatchet-shaped, that is, broad and pointed like a hatchet. Mercuries are also to be found in gems of unquestionable Etruscan origin, with a helmet on the head, while in others a short sword, shaped like a sickle, is the symbol assigned to this god, resembling that which Saturn always holds, and with which he wounded his father Uranus. This was the kind of sword with which the Lycians and Carians were armed in the host of Xerxes. This sword of Mercury had reference to the decapitation of Argus, for on a gem in Stosch's Museum, with an Etrurian inscription, he holds, besides the sword in his right hand, the head of Argus, from which drops of blood are falling, in his left. Most extraordinary is a small brass Mercury, a span high, in the museum of Mr.† Hamilton, British plenipotentiary at Naples, for this figure has armour on the body, with the usual fastenings beneath, while the thighs and legs are totally unarmed. This peculiarity, like the helmet on the head of a statue of Mercury at Elis, refers to the battle with the Titans, in which, according to Apollodorus, he was armed. In a cornelian in the *ci-devant* Stosch's Museum this deity appears with a whole tortoise, which rests on the right shoulder, like a hat fallen from the head. I have published this figure in my "Monuments of Antiquity," where I likewise make mention of a figure of the same size in marble, which carries a tortoise, as well as of the fact, that at Thebes, in Egypt, there is a figure with a similar covering for the head.

#### SELECT VARIORUM NOTES.

(a) This is a name under which the Eleans worshipped Zeus, because he "drove away the flies" that annoyed Heracles. "Muscarius" is a Latin word of similar import.

(b) When, therefore, in a passage of Euripides preserved in Longinus, (De subl. 66) *πεννηροφρον οχηματων* has been translated "pennigerorum currum;" this is not to be censured, as a critic maintains, who thinks he can interpret it better with "volucrum equorum." Nay, the critic is mistaken, for the wings here are given, not to the horses, but to the chariot. However, the word *πεννηροφρον* is used by the same poet (Iph. Aul.), as an addition to the chariot of the sun of Theseus, merely to denote its swiftness.—Winckelmann.

The horses of the chariot of Pelops, on the chest of Cypselus, and also those on the Bigæ of the Nereides, were winged.—Fes.

Since Winckelmann wrote the above, there have been so many new discoveries of ancient monuments, that representations of winged chariots are no longer to be deemed rarities.—Meyer.

(To be continued.)

\* Commonly spelt Aristæus.

† Sir William

#### SONNET.

NO. CCXXXIX.

HENRY the Lion had a pow'r extending  
Broadly o'er many a Slavonic horde.  
Like his own weapon was the pirate's sword,  
Quite ready for attacking or defending:  
Found he some foe, whose manners wanted mending,  
He only had to speak one little word,  
Down on the hostile coast the ruffians pour'd  
With force as though all hell with earth were blending.  
These Slaves were not good Henry's subjects—no.  
Historians cannot tell us how the devil  
He manag'd to control them—thus it was,  
And with all genius it is ever so,—  
We measure its results for good or evil,  
But as for how it works them—there we pause. N. D.

#### THE "EUTERPE" OF HERODOTUS.

TRANSLATED, WITH NOTES.

(Continued from page 358.)

XVIII. My opinion that Egypt is as large as I have just shown is also confirmed by the Oracle of Ammon, which I heard after I had formed my own opinion about Egypt. The people of the city Marea and of Apis, who live on the Libyan border of Egypt, and who seem themselves to be Libyans, not Egyptians, being displeased at the religious ceremonies, and unwilling to be restrained from eating the flesh of cows,\* sent to Ammon, saying, that there was nothing in common between themselves and the Egyptians, as they lived beyond the Delta, and did not speak the same language, and that they wished to be allowed to eat all kinds of food. The god, however, did not allow them to do this, saying, that "that was Egypt which was watered by the Nile; and that those were Egyptians, who, living below the city Elephantine, drank of the river." Thus spake the oracle of the god.

XIX. When the Nile has reached its highest elevation, it overflows not only the Delta, but also part of what is said to be Libya and Arabia, often as far as ten days' journey, more or less, on either side.

Concerning the nature of the river I was not able to learn anything from the priests or from any one else, though I was anxious to know from them why the Nile increases and overflows for a hundred days, beginning at the summer solstice; and why, when it has just completed this time, it retires, decreasing, so that it remains low through all the winter, until the return of the summer solstice. Concerning these matters I was not able to learn anything from any one of the Egyptians, when I asked them what particular power there was in the Nile so as to be of a contrary nature to other rivers. Wishing to know these matters, I asked concerning them, and also why this alone of all rivers is without breezes.

XX. Some of the Greeks, however, wishing to be distinguished for their wisdom, have uttered their opinions about this river. Two of them I do not think worthy of record, beyond a mere mention. According to one of them, the Etesian winds are the cause that the river increases, inasmuch as they hinder the Nile from flowing into the sea, for the Etesian winds often do not blow, but the Nile increases nevertheless. (a) Moreover, if these winds were the cause, the other rivers which flow opposite to them would be in the same predicament with the Nile, especially as, being less, their current is weaker. Now there are many rivers in Syria, and many in Libya, which are totally without the peculiarities of the Nile.

XXI. The second opinion is even more absurd than the first, and, to speak the truth, more extraordinary. According to

\* Cow:—the request emphatically referred to the female animal.

this opinion, the tide produces these effects, because it flows from the ocean, and the ocean flows round the whole earth (b).

XXII. The third opinion (c) is by far the most plausible, but the most fallacious. For in fact it says nothing, declaring that the tide takes its origin from melted snow, flowing from Libya through the midst of the Ethiopians, and thence into Egypt. For how could it come from snow, when it flows from a warmer into a colder region? There are many arguments, for a man capable of reasoning about these matters, to show that it is not probable for the Nile to flow from snow. In the first place, the strongest argument is furnished by the winds, which blow hot from these regions. In the second place, there is neither rain nor ice (d) in this country, whereas where snow has fallen, there is necessarily rain within five days, so that if it snowed in this country, there would also be rain. In the third place, the men there are black with the heat; the kites and swallows remain all the year without leaving the place; while the storks, avoiding the winter in Scythia, come hither for winter quarters. Now, if it snowed ever so little in this country, through which the Nile flows, and from which it takes its source, it is certain that none of these things would happen.

XXIII. But he who has talked about the ocean, thus referring to an obscure fable, is without argument altogether; for I do not know of any such river as the Ocean, and I think that Homer, or some poet born before him, having invented the name, introduced it into poetry.

XXIV. If, after censuring the existing opinions, it is necessary for me to show an opinion of my own on these obscure matters, I will say why, as it appears to me, the Nile rises in the summer. In the winter season the sun being driven from his wonted course by the inclement weather, comes to the upper part of Libya (e). Thus everything is said in as few words as possible; for it is probable that the country which this god\* most closely approaches should suffer the greatest drought, and that the rivers should be dried up.

XXV. To set forth the matter more at length, the case stands thus. The sun, going along the upper part of Libya, acts in this manner. The air being always clear in these parts, and the country being warm from the absence of cold winds, the sun going along does what he is accustomed to do in the summer, when he goes through the middle of the sky. For he draws the water after him, and, having drawn it, forces it into the higher places, where the winds, taking it up and dispersing it, dissolve it. The winds that blow from this region, viz., the Notus and the Libs, are naturally the most rainy of all. It does not seem to me, however, that the sun sends back all the water of the Nile which he has attracted in a year, but that he retains some to himself (f). When the severity of winter has passed, the sun returns to the middle of the sky, and thence he draws the water equally from all the rivers. Till that time, the water of the rains, being mingled with them in great quantities—for thus the land is watered by rain and broken up by torrents—they flow very large; but in summer, when the rains leave them, and their waters are drawn by the sun, they are without force. Now, the Nile being without rain, and having its waters drawn by the sun, is naturally the only river which flows at this time, at much lower water than in the summer; for then it is drawn equally with all the other waters, but in winter it is put under contribution alone. Thus, I think that the sun is the cause of these things.

XXVI. And, according to my opinion, he is also the

cause, that the air is dry here, inasmuch as he burns along his course. Thus, in Upper Libya there is perpetual summer. But, if the position of the seasons were changed, and the Notus and the South were placed where the Boreas and the North are now, and the Boreas were placed where the Notus is now;—if this were the case, I say, the sun leaving the middle of the sky on account of the winter, the Boreas would come to the upper part of Europe, as he now comes to the upper part of Libya, and, going through the whole of Europe, he would, I think, act on the later as he now acts on the Nile.

XXVII. With respect to the absence of breezes, I think it is not probable that these should blow from a hot region: it is from a cold place that breezes are in the habit of blowing.

#### NOTES.

(a) According to Seneca, this was the opinion of Thales. Absurd as Herodotus deems it, modern travellers have come to the conclusion that the Etesian winds contribute somewhat to the overflow of the Nile, though they are not the sole cause of it.

(b) According to Diodorus Siculus, this was the opinion of the Egyptian priests.

(c) That of Anaxagoras.

(d) Wesseling shows on authority, that the higher parts of Ethiopia, especially the mountain tops, are not without hail or ice. Some of the ancients contended that the Nile was increased by the summer rains which fell in Ethiopia; and in modern times it has been discovered that this opinion is the correct one.

(e) All this reasoning of Herodotus will appear strange to the moderns. He considers that the earth is a flat disc, covered by the heavens, or by a hollow hemisphere, the extremities of which are attached to its edges. Greece, in accordance with the ancient mythological notion concerning Delphi, is supposed to be the centre of the earth, and while it was summer in that country the sun held a middle course; in the cold weather he was driven to the south; so that it was hot in Libya when it was winter in Greece. Although the theory on which Herodotus bases his arguments has been long exploded, it will be seen that, conceding the premises, his reasoning upon them is acute enough.

(f) It was a belief of the Stoics, that the sun was, as it were, fed with water.

(To be continued.)

#### GERMAN OPERA.

THE production of *Don Juan* by the German company has created a powerful sensation among the musical dilettanti of London, and has originated a controversy which will ultimately lead to the most satisfactory results, as far as regards one of the chief personages of Mozart's *chef-d'œuvre*. We have been accustomed to witness the character of Leporello, as represented on the Italian stage, marked by extravagance and buffoonery. We have seen Lablache—the acknowledged greatest of all Leporellos—keep his audience in one continued roar of laughter from beginning to end, and convert the last scene into a pretty piece of mummery by his fantastic drolleries—and we have seen all this not only endured, but praised. People never gave themselves the trouble to consider whether the artist did not oppose the intention of the composer, by pulling down the awful sublimity of the scene into broad burlesque. Enough that it amused and provoked laughter; and Leporello making grimaces and contortions at the ghost was looked upon as a most excellent bit of merriment. Our readers will acknowledge that we have more than once protested against the great Lablache's comic indulgences in the *Don Giovanni*, and that his acting in the ghost scene has always met our severest animadversion; but we must own we had no idea of the violences which were committed against the character of Leporello until we had seen Herr Formes play the part. We

\* I.e., the sun.



were content to laugh with Lablache in every scene, and forgave him much for his transcendent singing and inimitable humour. Herr Formes' Leporello is by no means devoid of humour; but his humour is kept within due bounds and reserved for due occasions. We shall not say that where comic acting is required Herr Formes approaches the unctuous and original fun of Lablache, but we can afford him the praise of an equal judgment and a thorough reverence for Mozart. There is a subserviency about the comedy of the German artist, especially when in the presence of his master, which struck us as particularly happy, and which we look for in vain in the greater Italian artist. In the scene in the churchyard, when the statue of the Commendatore speaks, Herr Formes showed us Leporello for the first time in its integrity. His fear was natural and real, and communicated itself to the spectator instead of exciting him to laughter, and his speaking in a whisper to Don Juan, lest the statue should overhear him, was a fine stroke of art. During the whole of this scene we did not hear a single laugh in the whole house. What a splendid compliment to the great German basso! But the supper scene was finer and more real than all. We expressed a wish last week that Lablache would go and see Herr Formes in this scene. We have, indeed, witnessed few performances on the stage to surpass it for truthfulness, intensity, and effect. The Ghost's supernatural denouncement, or Don Juan's desperate courage, was not more awe-inspiring than Leporello's fear. The quivering limbs, the staring eye, the vacant and horror-stricken countenance, were wonderfully real, and produced an effect impossible to describe. At the fall of the curtain we could not refrain from saying to ourselves—we have seen Mozart's Leporello for the first time.

The German company have in one instance no less read a lesson to the Italians than has Herr Formes to all future impersonators of Leporello. We now find that the introduction of the ladies at the supper, in the last scene, is an interpolation of the Italian stage. The reader, on perusing the text, will find there is neither authority nor *rationale* for their introduction. It is evident throughout the scene that Don Juan is supping by himself, for it is hardly to be supposed but that so gallant a gentleman would address some words to his fair guests, and it is still more difficult to reconcile a general and profound silence, as far as they are concerned, with the presence of so many of the sex. A further reason may be gathered from the fact that Don Juan tells Leporello to prepare another supper for the ghost, which expression could hardly have occurred to him had so many guests been present at the table. We are convinced the Germans are correct, and trust that the Italian Opera Directors, who, we know, are open to reform, will make the necessary alteration, and not feel ashamed of being instructed and enlightened in any thing which concerns the art they profess to uphold in its integrity and its strength.

As regards the performance of *Don Juan* in general by the German company, it will not bear the slightest comparison with that of the Royal Italian Opera; nor, indeed, would it be fair to draw any parallel between them, considering the magnificent resources of the Covent Garden establishment. Nevertheless, their performance, for its devotion to the text of Mozart, for its completeness, and its excellence in many particulars, is entitled to the greatest possible respect. If the ladies did not come up to the *Grisian* or *Persian* (forgive us our pun!) standard of perfection, they at least acquitted themselves like musicians, and supplied the defects of voice by propriety and judgment. Mdme. Romani played Elvira, Mdme. Palm Spatzer Donna Anna, and Mdme. Marlow Zerlina.

The last-named lady pleased us most. She sang very pleasingly, and acted with great animation.

The Ottavio was Herr Rauscher the first night (Friday), and Herr Bahrdt the second (Monday). The first gentleman was very indifferent. His successor was a decided improvement. He has a sweet, Italian-toned voice, but he draws his notes too much, and is not over-burthened with expression.

Pischek's Don Juan has obtained, we understand, great celebrity on the Continent. It has been pronounced one of the popular barytone's most famous parts, and a splendid likeness of him in the character has been published at Jullien's, Regent Street, price one guinea and a half, framed, to subscribers. We were much impressed with Herr Pischek's performance, as a whole. The last scene was grand and powerful, and his singing was occasionally marked with more than his usual excellence; but we must confess that we have heard the music of the Don rendered with more expression and more sympathy, and we have seen the part acted with much more ease, grace, nobleness of carriage, and gallant bearing. If the whole performance could be compressed into the last scene, then indeed, perhaps, Pischek might dispute the palm with Tamburini himself; but the last scene is only the last scene, and all which precedes it requires very different singing and acting. To versatility of acting and singing Herr Pischek has but little pretensions. His style belongs emphatically to the energetic and grand. His high barytone voice enables him to give *forte* passages with immense effect, and we therefore find his last scene in the *Don Juan* exceedingly powerful and striking. We do not altogether coincide with Pischek's idea of allowing Don Juan to be seized with even a momentary fear—we think the poetry of the character entirely opposed to such a notion. He may be inspired with a feeling of awe; but this very awe, we take it, in such a nature, would nullify fear. Herr Pischek's assumption of fear may be according to the more natural view of the character, but it destroys its poetry and sublimity—for Don Juan's character is sublime, if we consider it aright. But whether the artist be correct or not in permitting the Don to display the white feather in the ghostly presence, no one can be so hardy as to defend the feeble and unpoetical and melodramatic trick, of having recourse to the bottle to keep up his pluck. We hope, for the sake of German artists, and the love we bear them, that this is not traditional; and we entreat Herr Pischek's friends and admirers to solicit the popular barytone to suspend his glass of wine till after the fall of the curtain, when it will serve him materially after his great exertions, and not tend to dissipate the impression made by his otherwise splendid performance of the last scene.

The band and chorus were as admirable as ever. The theatre was crowded on both nights of performance, Friday and Monday, and the audiences were equally enthusiastic. The encores were numerous, and the recalls several. The scenery was good and the dresses capital.

Martha was repeated last evening at the request of Her Majesty, who attended the performance with Prince Albert.

#### MUSICAL UNION.

At the sixth meeting, on Tuesday afternoon, Mr. Ella for the first time essayed one of the posthumous quartets of Beethoven, the B flat, Op. 130. Before such a cultivated audience the attempt could scarcely be considered a dangerous one, and the only wonder was that after the invariable success of the Rasumoffsky quartets it has been so long deferred. The execution of the work was in safe hands. Of all modern violinists, Ernst is the one most deeply versed in the compo-

sitions of the great masters who have devoted their genius and talents to the highest forms of chamber music. German by birth, and German in feeling, he enters into the spirit of these great masterpieces with the real German enthusiasm. Deloffre, Hill, and Piatti can also claim a long and intimate acquaintance with this school of music, which, to the honor of musical England, is nowhere so assiduously cultivated as in this country. The German, the Frenchman, the Englishman, and the Italian were well matched, and each did his utmost to give effect to one of the profoundest and most elaborate of the later works of Beethoven. The result was a performance really magnificent. The audience at once showed that they were quite able to understand and appreciate the beauties with which the B flat quartet is crowded, applauded every movement warmly, and encored the fantastic *presto* in B flat minor, which Ernst played quicker than we have ever heard it played before, justifying his reading by the effect produced. But it was in the *adagio* in E flat, styled "cavatina" by Beethoven, with whom the movement was an especial favorite, that the sympathetic tone and impassioned expression of Ernst had amplest room for development. We have rarely listened to a performance more unaffectedly beautiful.

Mozart's second quartet, in D minor, one of his finest, and Beethoven's early trio in G (No. 2, Op. 1), for pianoforte, violin, and violoncello, completed the programme. In the latter Charles Hallé played the pianoforte part in his usual clear and masterly manner, Ernst taking the violin and Piatti the violoncello. The warmest applause was bestowed upon the entire performance, which presented an *ensemble* of rare perfection. The oftener Charles Hallé is heard, the more his superb talent is appreciated by the London connoisseurs. He may now dispense with the advantage of playing at the Philharmonic concerts. It is no longer essential to his reputation. After the instrumental pieces the Hungarian vocalists sang Mendelssohn's characteristic choral quartet, "L'adieu du Chasseur," with which the audience appeared greatly pleased. The room was filled with a company of fashionable and aristocratic amateurs, well-known critics, and professors.

#### LONDON WEDNESDAY CONCERTS.

The 26th of these popular entertainments brought the usual crowd to Exeter-hall. The concert began with a selection from Mozart's *Don Giovanni*, commencing with the overture, which was exceedingly well played by Mr. Willy's concert-orchestra. The "La ci darem," beautifully sung by Madlle. Jetty Treffz and Herr Pischek (encored), "Vedrai carino," by Miss Poole, "Batti, batti," by Miss A. Williams, the serenade and "Finchè dal vino," by Herr Pischek, were the pieces chosen from Mozart's dramatic masterpiece. Mr. Sims Reeves was to have sung the "Il mio tesoro," but, owing to severe indisposition, in confirmation of which a medical certificate was circulated in the room, he did not make his appearance. A fantasia on Wallace's *Maritana*, executed on the pianoforte by Mr. W. H. Palmer, who has previously appeared at these concerts, was followed by Benedict's elegant ballad, "By the sad Sea Waves," to which Mrs. Poole's unaffected style was excellently suited. A well-written and effective duet by Alary, "Sunset is fading," cleverly sung by the Misses Williams, for whom it was composed; the graceful air from Balfe's *Bondman*, "It is not form, it is not face," in which Madlle. Jetty Treffz was loudly encored; the trio for three ladies, from the same composer's Italian opera of *Falstaff*, carefully rendered by Miss Poole and the Misses Williams; and Herold's noisy overture to *Zampa* concluded the first part of the concert.

The second part began with Auber's overture to *Le Cheval de Bronze*, a light and fantastic orchestral prelude, which the band played with unusual spirit. Of the miscellaneous selection that followed, we can only mention a few pieces. The quaint old Scotch ballad, "Comin' thro' the rye," sung by Mademoiselle Jetty Treffz in the original dialect, with the utmost archness and intelligence, created quite a sensation, and was encored with acclamations by the whole room. Herr Pischek, in Balfe's "Light of other days," the Misses Williams, in "The Swiss Maidens," one of the prettiest duets of Holmes, and Miss Poole, in "Poor Bessy," were also complimented by a general demand for repetition. The vocal music was agreeably diversified by solos on the flute and violin, by Messrs. Richardson and Viotti Collins, the latter of which, (Ernst's *Carnaval de Venise*) was encored. There were many other vocal pieces besides those we have enumerated; but we have mentioned sufficient to show that the concert was one of the most popular and least classical with which Mr. Stammers has hitherto favored his very numerous and enthusiastic supporters. Messrs. Lavenue and Rockstro, as usual, officiated as accompanists at the pianoforte. Mendelssohn's *Antigone* will be given at the next (the 27th) concert.

#### JENNY LIND:

(From Punch.)

DEAR Jenny Lind has changed her mind  
And run away to Paris:  
So Betsey Prigg was right we find—  
There is no Mrs. Harris.

#### DRAMATIC INTELLIGENCE.

##### HAYMARKET.

*Macbeth* has been revived at this theatre with the greatest splendour and effect. Mr. and Mrs. Charles Kean play the hero and heroine; Mr. James Wallack appears in his popular character, Macduff; and the rest of the characters are filled up by the choice persons of the *corps dramatique*. Miss P. Horton performs Hecate—a great undertaking, considering the part has been always assigned to a bass singer—and the witches are supported by Mrs. Keeley, Miss Reynolds, and the rest of the vocal strength of the company. The dresses are splendid and picturesque, and the scenery and decorations rich and appropriate. In short, the manager has done all he could to render Shakspeare's tragedy acceptable to the lovers of poetry and spectacle.

Mr. Charles Kean's *Macbeth* is entirely worthy of his reputation. He has evidently weighed the character well and studied it with zeal and assiduity, and has brought to the performance a fund of thought frequently striking and original, always felicitous. His appearance, like his father's, is, perhaps, somewhat opposed to the dignity and soldierly deportment of *Macbeth*, more especially as the dress rather detracts from the height of the wearer; but in the conception and reading of the character, and in vivifying its conflicting emotions and passions, Mr. Charles Kean is singularly happy. Of this actor's Shaksperian performances we are inclined to place his *Macbeth* next to his *Hamlet*, and the former is only second to the latter in our estimation, inasmuch as the youthful appearance of the Prince of Denmark consorts with Mr. Charles Kean's face and figure more than the weather-beaten aspect and rugged outside of the king-killer. To praise Mr. Charles Kean's performance as it merited, would be literally to quote every scene of the play. We were particularly struck with the acting in the banquet-hall, the whole of the fifth act was full of life and animation, and the last scene was depicted with



great force and reality. Both soliloquies were spoken most admirably and were loudly applauded throughout. In short, the performance was a great achievement for Mr. Charles Kean, and will go far to enhance his great popularity.

The character of Lady Macbeth is not entirely suited to the genius of Mrs. Charles Kean; but although it may not be in accordance with her instinct, it certainly cannot be said to have surpassed her skill. Lady Macbeth, more particularly in the earlier scenes, requires more masculine energy, a fiercer nature, and a sterner deportment than Mrs. Charles Kean possesses. The voice of the fair actress is "perfect woman;" her look and bearing "perfect woman;" her nature "perfect woman." Mrs. Charles Kean is, in short, the Miss O'Neill of the modern stage, rather than the Mrs. Siddons. To be both is beyond the compass of any artist. But if Mrs. Charles Kean does not betoken the more forcible energies demanded by the part, she, however, invests it with a dignity and a tragic meaning superior to any modern actress. Her conception is vivid and striking, and in her reading of the part she cannot easily be excelled. Many points of excellence struck us in the performance. Lady Macbeth's first soliloquy, when she hears Duncan is coming to the castle, was finely dramatic. Here Mrs. Charles Kean avoided all the stage conventionalities, and showed herself an actress of decidedly original mind. The reading of the letter which preceded the soliloquy was extremely natural. In the banquet scene Mrs. Charles Kean exhibited her grace and dignity to perfection. Her dismissal of the guests was worthy of Mrs. Siddons. The whole of the sleeping scene was admirable, and, to our thinking, has not been so faithfully and intensely portrayed for very many years. The applause the fair artist received throughout was immense, and, at the end, when she was called before the curtain, was uproarious and continuous. Judging from the reception Mr. and Mrs. Charles Kean obtained in *Macbeth*, we are inclined to think the success rivals that of any previous performance at the Haymarket.

Mr. James Wallack's Macduff is a graphic and telling representation. His scene in the fourth act, when Macduff learns the murder of his wife and children, is highly pathetic.

The performance of *Macbeth* has been attended with crowded and fashionable audiences. On Tuesday Her Majesty and Prince Albert went and remained to the end of the tragedy. Her Majesty expressed personally to Mr. Webster the pleasure she derived from the performance, adding that she had never beheld the tragedy got up with such perfection of costume and scenery.

A new and original tragic play in five acts, called *Strathmore*, will be produced on Monday. The principal parts will be supported by Mr. and Mrs. Charles Kean, Miss Reynolds, Mrs. Fitzwilliam, and the Messrs. Buckstone, A. Wigan, Howe, &c. &c.

## ADELPHI.

The bills of Monday night contained the mysterious announcement that "A most unwarrantable intrusion would be committed by Mr. Wright, to the annoyance of Mr. Paul Bedford." This statement was, in fact, the title of a farce, in which Mr. Bedford acts a portly old gentleman, determined to have a day of quiet enjoyment to himself, and Mr. Wright appears as an intruder, who interrupts his breakfast arrangements, tells a quantity of stuff he does not want to hear, and by seeming accident breaks divers articles of furniture. This course of annoyance is closely imitated from *Two o'Clock in the Morning*, but an original conclusion is attained by the supposition that the author has forgotten to write a "tag." Messrs. Wright and Bedford, who are the only actors in the

piece, both appear in confusion; Mr. Gallot, the prompter, is summoned, and declares his inability to explain the omission, and at last Mr. Wright speaks a "tag" extempore. The well-known contrast of the comic favourites is sustained throughout this little piece, and the laughter of the audience was unceasing.

## NEW STRAND.

A NEW piece, adapted from the French, and entitled *Honesty is the best Policy*, was produced on Monday night. It is one of the many dramas in which an interest is attained by placing an act of individual devotion in immediate contrast with a general moral principle. Rose de Mai, (Mrs. Compton), a foundling girl, residing near the Pyrenees, has committed a breach of trust, by using a sum of money confided to her care, to purchase the discharge of a young conscript, (Mr. Leigh Murray), to whom she is attached. The excuse for her crime is strengthened by the circumstances that the lover, for attempting to evade the consequences of conscription, is in immediate danger of being shot as a deserter, and that she expects to be in a position to replace the sum the very next day. The lawful owner of the money, a Spanish widow, named Theresa (Mrs. Stirling), soon finds out the defalcation, and her bitterness against the culprit is increased by the fact that she herself is in love with the liberated conscript. The "Deus ex machina," who solves the difficulty, is a mysterious old goatherd, Mr. W. Farren, who reveals to Theresa his knowledge of the fact that she has eloped from her husband, and astounds her with the information that Rose is her daughter. She accordingly retracts her charge, and the piece ends happily. In the cast of this piece there is a very good array of histrionic talent, but there is nothing that elicits the peculiar excellence of any particular actor. There is a strong situation at the close, when the relative position of the mother and daughter is discovered, but on the whole the plot is too much attenuated. The piece was perfectly successful, and the actors were called at the fall of the curtain.

[It is a free translation of the book of Halévy's *Val d'Andorre*.—Ed.]

## ORIGINAL CORRESPONDENCE.

(To the Editor of the Musical World.)

DEAR SIR,—I found the song which I give below in a fragment of a penny song book, and it struck me as being so full of practical wisdom, and so happily written, that I could not resist sending it. There is one weak line, which I have marked with a star.

N. D.

## THE PHILOSOPHIC VAGABOND.

A jolly old cock  
Was cast on a rock,  
A rock jutting out in the sea,  
And he said to himself,  
"I'm cast on the shelf,  
As merit is wont to be;  
I don't care a curse  
It might have been worse."  
Said this jolly old cock, said he,  
"I've still got a bunch,\*  
To serve me for lunch,  
And a capital view of the sea.  
Who'd be this, who'd be that,  
Who'd be lean, who'd be fat,  
Who'd live, or the thread of life sever  
There's always a bore  
Of some kind in store,  
And will be for ever and ever.  
So I think I may die  
Without pining my eye;"—  
But a ship was fast nearing the rock,  
And he giggled with joy.  
When the crew cried "Ahoy!"  
And rescued this jolly old cock.

SEQUENCES—THE ADDED SIXTH.  
(To the Editor of the Musical World.)

SIR.—Severe illness has prevented me from answering the question which Mr. Aspull put to me some weeks ago about sequences. Being now somewhat restored, I beg that you will kindly allow me to say a few words on this matter, as well as on the other point mentioned above.

My friend Aspull asked me, whether cadences, when sequentially used, do not form real sequences. To this I can only reply, that I myself should certainly reckon a series of consecutive cadences—such as written down by Mr. Aspull (268th page of your paper)—amongst the sequences. I know there is a difference of opinion existing on this point—which is after all but a matter of terminology—but I believe that almost all musical grammars and dictionaries define a sequence to be a regular and continued repetition of one or more chords on a lower or higher degree of the scale. This includes, of course, the repetition of such combinations of chords as are usually designated by the term of cadences. I believe Mr. Flowers adopts another classification; and I should feel grateful if that gentleman would kindly favour us with his explanations of the different terms which I some time ago begged him to define. Leaving my friend Aspull to the expectation of these much-courted explanations, I shall now make a few remarks on the employment of the *added sixth*, commented upon by Mr. C. Oldershaw, in your paper of the 26th of May.

Let me first pay a just compliment to the motive and style of Mr. Oldershaw's letter. If points of difference were always discussed in the manner in which that gentleman writes, the letters appearing in your paper might prove a source of benefit, not only to the contending parties, but to your readers at large also; and I will say that this letter of Mr. Oldershaw has caused me great pleasure, and that I shall always feel thankful for such a correction of my errors—if errors they be.

This latter point, however, remains still to be settled, and I am now going to contribute my portion to its solution. Mr. Oldershaw is right when stating, "that I consider the chord of the added sixth to be treated by all classical composers as an inversion of the minor seventh on the second degree." I repeat this to be still my opinion; but I deem it necessary to say a few words about the term "*added sixth*." The two chords A and B



are tonically the same, consisting precisely of the same intervals. Now, according to Mr. Oldershaw's opinion, the first of them is a chord of the 6-5, because it resolves into the dominant chord; and the second (B) a chord of the added sixth, because the tonic follows. About the first chord there can be no question; it is the inversion of the chord on the seventh on D, and accordingly resolves regularly into its dominant G. But as to this chord, if it is really an *independent* chord—and Mr. Oldershaw will bear in mind, that it was put down as such in Mr. Molinaux' system, and that on this ground my observations were based—I will ask him, firstly, what is the fundamental chord from which this so-called added sixth is derived? and, secondly, why does this added sixth move upwards, and the fifth remain stationary? It will be difficult to answer these questions; for if the *sixth* in this chord be the dissonance, and not the fifth, why does it want no preparation? I am of opinion (but of course open to conversion) that no theorist has as yet or will ever be able to explain this anomaly. The perplexity is all owing to the tendency of the old school to put down as independent chords, and give a distinct name to, such combinations as are really but transitory forms. There was a time when theorists were actually hunting after chords, and the works of the last century in particular seemed to vie with each other, which should throw the greatest difficulty into the path of the musical study, by distinguishing the greatest number of independent chords, with the endless and contradictory rules about the treatment of these creations of fancy. To this mania the absurdity of calling this chord



a chord of the sixth, whilst it is treated as (and indeed is nothing else

but) a dominant chord, owes its origin, and so does *la sixte ajoutée* the added sixth. Theorists, especially French, observed, that in certain cases the combination of such sounds as F, A, C, D, was followed by a chord, which according to the rules of the school could not follow upon a chord of the 6-5; they were unable to explain such progressions, but got over the difficulty by creating a separate chord, and making special laws for its treatment. Such was the case with the ascending sixth, and a precious cause of perplexity this unruly interval has proved itself. And yet a single cut will disentangle the Gordian knot. The so-called chord of the added sixth is no independent chord at all, but only an apparent one, produced by the temporary occurrence of passing notes.

This is my answer to Mr. Oldershaw, and it would be easy to adduce plenty of instances from "classical" writer to prove that this view is a correct one. Happily the examples, which Mr. Oldershaw has himself given, are quite sufficient to bear out this point; and so I need only refer your readers to the 331st page of the *Musical World*. Firstly, in Dr. Calcott's glee the notes A and C in the second chord are obviously nothing else but transition tones, between the tonic and the following dominant chord, G forming a species of organ-point to the series of sixths, which in the third and fourth bar appear in their original position of thirds. Besides, the second chord is not followed by the tonic—which, according to Mr. Oldershaw's opinion is the criterion of the chord of the added sixth—but by the dominant!

The next example is taken from Mozart's *Arietta*, No. 6. The few bars there given come exceedingly *apropos*; for here we see clearly, that the *fifth* (G in the second bar) is the real dissonance. It appears first as the mediant of E2; being thus prepared, it appears as dissonance in the following chord of the sixth, and resolves itself as tonic of the chord of the fourth sixth.



Exactly the same is the case in the following bars, where the same formula appears in triplets. In all these cases, the fifth proves to be the seventh of a dominant chord, which not at once dissolves into the third, but first appears as tonic of the chord of the 6-4. This is a very general occurrence, but by no means necessary. The reason is, that the abrupt modulation from dominant to dominant, which would sound rather harsh, is much softened by making the dominant first the basis of a tonic chord, and thus, as it were, anticipating the final harmony.



So does Händel (and not Handel, as always misspelt) prepare the fifth, and resolve it exactly in the same manner in the air, "But thou didst not leave."



And so does Mr. Oldershaw himself prefer—and very properly so—to introduce a chord of the six-fourth before the triad on the dominant, in which the dissonant fifth (C) appears as third (B).

From the above *résumé* it follows that when the chord of the 6-5, with major third and fifth, occurs as independent chord, it resolves almost invariably into the common chord and the dominant, although, for the sake of smoothness, this dominant is generally first employed as the basis of a chord of the 6-4, which is a mere retardation of the chord which follows.

Mr. Oldershaw thinks that I have been misled by the fact, that the chord of the sixth generally appears in an incomplete state, owing to the omission either of the fifth or the sixth; and he adds that the

former always appears to his ear empty and unsatisfactory. I cannot but feel thankful for this observation of my fellow-musician, as it provides the keystone for my arguments. For suppose this fifth to be left out,



the chord is obviously a real minor common chord on the second degree of the scale, and its direct resolution into the chord on the tonic, with the dominant in the bass, is not only abrupt and harsh, but the motion of the voices exhibits a very unpleasant *si contra fa*, all of which would be removed by connecting the two chords *a* and *b* by a prepared dissonance, appearing as a consonance in the following chord of the 6-4. Or if the sixth be omitted,



what else is it but a common chord on the subdominant? and how can it be termed a chord of the sixth, when this interval—its only characteristic—is totally absent?

Lastly, I notice Mr. Oldershaw's quotation from Beethoven, to observe, that the ascending of the fifth B2 (in the last bar but one) into the third (D) of the following chord, can only take place in the middle parts, and then only when the melody itself takes the place of the note prepared as dissonance in the tenor. Mr. Oldershaw, as well as myself, would object to a progression like this.



which is a proof of my assertion.—I am, Mr. Oldershaw's and your obedient servant,  
TEUTONIUS.

DRURY LANE THEATRE.  
(To the Editor of the Musical World.)

SIR,—I perceive, with considerable surprise, from the reports of the proceedings at the Drury Lane Theatrical Fund Dinner, that allusion was made thereof by his Grace the Duke of Beaufort and by Mr. Harley, the treasurer of the fund, to Mr. Anderson as the future lessee of Drury-lane Theatre from Christmas next, to which Mr. Anderson is reported to have responded "in a very eloquent address." As this statement, which assumes Mr. Anderson to be the future lessee, made in so public a manner, might, if uncontradicted, lead those members of the dramatic and musical profession with whom I have concluded engagements, and others with whom I am in treaty, to imagine that I have been trifling with them, I take the earliest opportunity of stating, through the medium of your columns, that the terms of an agreement were settled in writing between the lessee, Mr. Jullien, and myself on the 6th inst., at Mr. Jullien's house in Harley Street, in the presence of my solicitor, and of Mr. Jullien's solicitor (Mr. F. P. Chappell, of 25, Golden-square), and that on Friday last, the 8th inst., Mr. Chappell received the requisite instructions to prepare the necessary legal documents to carry out the same. By this agreement I became the lessee of Drury Lane Theatre from the 13th of December, 1849, to the 30th of April, 1850, and for a similar term in the years 1850-51 and 1851-52.

The theatre will be opened, under my management, for "dramatic and operatic performances," on the 26th of December next.—I have the honour to be, Sir, your most obedient servant,

JOSEPH STAMMERS.

33, Duke Street, Bedford Square, June 12.

STREET MUSIC.

To the Editor of The Musical World.

SIR,—Allow me, through your circulation, to inform those who are

annoyed by street musicians of the power the Act of Parliament gives them in that respect:—

Clause 57, 2nd and 3rd Victoria, chap. 47.—"And be it enacted, that it shall be lawful for any householder, within the metropolitan police district, personally, or by his servant, or by any police-constable, to require any street musician to depart from the neighbourhood of the house of such householder on account of the illness of any inmate of such house or for other reasonable cause; and every person who shall sound or play upon any musical instrument in any street or thoroughfare near any house, after being so required to depart, shall be liable to a penalty of not more than 40s."

A vulgar error exists, that a musician may be retained after having been ordered to depart, but it is clear from the above clause that the order to go is peremptory, and if the musician remain he may be given into custody and fined.

The truth is, Sir, that now excellent music can be heard at so cheap a rate the time is come when all street performers should be stopped, and this vast busy metropolis relieved from appearing daily like the rag end of a fair.—Yours, &c.  
A CONSTANT READER.

BEETHOVEN'S SYMPHONIES.

ERRATUM.—The first musical example, in last week's number, should have been printed thus:—



The great masterstroke to which it was intended to call attention by this quotation from the Minuet of the first symphony is, the gradual, unusual, and singularly effective return to the original subject in the original key of C from the somewhat extraneous key of D flat major. The progression through B flat minor, E flat minor, and C flat major (which last, by a supposed enharmonic change, is made to serve for B natural, the dominant) to E minor, is perfectly natural, and the continuation of the same sequence which brings us back to the key of C is no less so; but herein lies the proof of the true artist, namely, that he has produced such great effect by such obviously simple means; the object of the climax of the whole is, however, the resumption of the subject at a part of the rhythm where it is quite unexpected, which makes us, in hearing the passage, surprised indeed to find the key so satisfactorily established into which we have so gradually glided, as it seems, rather than modulated.

No. 2.

The symphony in D, the second of Beethoven's great orchestral compositions, is a prodigious advance upon the earlier work of the same class; this advance is not so much of style as of merit, for we find but few indications of Beethoven's peculiar identity of manner throughout the work; but we find the manner of his age carried to the highest possible perfection, and a work produced that may be justly ranked with the



greatest efforts that had preceded it. It is after this work that we first recognise as a decided style in our composer, that manner, of which, in the minuet of the first symphony and in some few, but only a few, places in this second, we notice unquestionable indications, and, as being in this respect more peculiarly his own, we cannot but feel on this account a greater interest in Beethoven's subsequent works. In respect of its musical excellence, however, there is no production of his genius that has more claims upon our admiration than the present symphony, or that is more certain of producing its irresistible effect upon an audience—one effect of unqualified delight.

G. A. MACFARREN.

(To be continued.)

#### A FRENCH CRITIC IN LONDON.

(From the *Moniteur Universelle*).

It was formerly one of the happy privileges of French society to be able, simultaneously with the pursuit of politics, to revel in the pleasures of the intellect. Last century, especially—that century so thoroughly talkative—literature, the arts, and travels furnished inexhaustible objects of delightful recreation. Happy age, in which the first performance of a new play, a new book, a party of pleasure, sufficed to employ the leisure moments of the *salons* for a whole week! That time is far from us; but the disposition to lead an elegant life has not so entirely disappeared as might be supposed. If politics would permit them to do so, though ever so little, people would be perfectly disposed to seek abroad *passé-temps* a little less serious, and emotions of a somewhat tenderer nature. I would adduce no other proof of this than the little excursion just made to London by a colony of *litterateurs* and artists. A few men of talent, who, amid the serious circumstances by which we are surrounded, did not despair of the French spirit, have met together, and organised those trips, which have the twofold advantage of being accessible to all by their fabulous cheapness, and getting rid of all the *ennuis* of the material details of the journey and the residence. The week thus spent in London was worth two. What is more particularly curious to a Frenchman in a visit to England, and especially to a Frenchman from Paris, is to find oneself, at the end of 24 hours, cast upon a city which presents so little resemblance to what one knows, in the midst of manners and customs so entirely different. London is a city in which everything is arranged for a life within doors. Paris is made for living in the street. London astonishes by its monotonous immensity, by the prodigious establishments of this people of shopkeepers, and by the excessive luxury of a strongly constituted aristocracy. Paris charms by the grace of its details, the variety of its aspects, the unforeseen character of the “gipsy” life in which the inhabitants delight. In a word, London resembles a hive; Paris an aviary of talking birds. I should be tempted to imagine that this cold and uniform exterior had acquired for the English the reputation of stiffness which is imputed to them in France. This stiffness, however, is only apparent. We were received with the most generous hospitality. One of our most intelligent colleagues of the Parisian press, who spends some months in London every year, had the kindness to introduce us to several English journalists.

One of these did the honours of Covent Garden Theatre with the most exquisite politeness. The Director of that magnificent theatre had sent us free admissions for the period of our stay. We found the same polite attention at the other theatres which we were enabled to visit. It is Covent Garden Theatre that is the great attraction of the season. We were

present at a magnificent performance of *Les Huguenots*—Mario, Grisi, Mariani, Dorus Gras, and Massol sustaining the principal parts. It is long since we have been enchanted by such an array of talent. They were admirably seconded by the chorus, and the band, conducted by Signor Costa. This performance, next to the Epsom Races, was the most remarkable sight that we saw in London. The races in question are, as is well known, a sort of national *fête* in England. During the solemnity of the “Derby,” the houses of Lords and Commons adjourn their sittings. All London and its suburbs proceed to Epsom, and the *coup d'œil* on the course is magnificent. The beauty of the equipages, the gay dresses of the women, and the enthusiasm of the mob—all these give a peculiar character to this curious solemnity, of which the races of our own *Champ de Mars* can give no idea. Let us add that we were favoured, by good fortune, with beautiful weather—a very rare occurrence in England. Windsor, Westminster, the breweries, the docks, and Greenwich also appeared to us to deserve their European reputation. As to St. Paul's and the National Gallery, I do not know of any monument more absurd, or any museum less worthy of a city like London. After our visit to Greenwich Hospital, the railway directors prepared for us a charming surprise in the shape of a splendid dinner at the Trafalgar Hotel. It is impossible to realize more prodigies at a cheaper rate. The same may be said of the trip in general.

#### MISCELLANEOUS.

CARLOTTA GRISL.—Every one will be delighted to hear that this enchanting *danseuse* has almost quite recovered from the dangerous attack of cholera which had well nigh robbed the beautiful art of choregraphy of its brightest ornament. Carlotta, we are happy to say, will shortly be able to make her *rentrée* at the Grand Opera.

CERITO.—The report of the death, by cholera, of this popular *danseuse*, is, we are glad to say, without foundation.

ST. JAMES'S THEATRE.—Mr. Mitchell has announced his benefit for Wednesday next, when will be produced, by express desire, Rossini's *Comte Ory*, from the original score of the composer, with an additional air by Rossini. Madame Cinti-Damoreau has been engaged expressly for the occasion, and will make her first public appearance for many years in this country. The opera will be supported by the entire strength of the company. In addition, M. Lafont and Madame Doche will perform in a popular vaudeville, for that night only. Altogether the performance is one of great interest, and promises to bring the enterprising and energetic manager of the St. James's Theatre a bumper-house.

KALKBRENNER.—Among the recent victims of the cholera, in Paris, is this eminent pianist and composer.

BOUFFE, Dejazet, and Regnier, the celebrated French actors, are not dead, as was stated by the cholera reporters.

MADAME CATALANI, the celebrated vocalist, died of Asiatic cholera, three days ago, in Paris.

MR. FRANK BODDA'S Annual Concert took place at Willis's rooms last week. The programme contained no less than twenty-eight pieces. The vocalists were the Misses Pyne, Louisa Pyne, Wallace, Birch, Bassano, Messent, Mesdemoiselles Nissen and Graumann, Mr. Frank Bodda, Herr Brandt, Signors Cellini and Ciabatta. The Instrumentalists were Kate Loder and Madame Goffrie, and Mr. F. B. Jewson (pianoforte), Mr. J. B. Chatterton (harp), and Herr Goffrie (violin). The conductors were Mr. W. V. Wallace, Mr. F. B. Jewson, and Signor Schira. Among the vocal performances worthy of note were the *Sestet* from *Don Giovanni*, “Sola, Sola,” by Miss Bassano, Miss Pyne, Miss L. Pyne, Signors Cellini, Ciabatta, and Mr. Frank Bodda; the round from *Fidelio*, “What joy doth fill this breast,” by the Misses Pyne, Messrs. Brandt and Bodda; and the *trio* from *Maritana*, “Remorse and dishonor,” by Miss Wallace, Herr Brandt, and Mr. Bodda. Mr. Bodda also sang “Largo al factotum,” and was warmly applauded. Kate Loder, who was received with great enthusiasm, played Wallace's “Cracovienne” with immense spirit.

and Madame Goffrie, in Schulhoff's animated *Galop*, was much applauded. Mr. Chatterton's harp fantasia, and Mr. Goffrie's violin solo, were equally meritorious performances. The programme terminated with the *Preghiera* from *Mosé*. The concert gave general satisfaction, and the rooms were crowded.

MADAME AND HERR GOFFRIE's grand evening concert was held on Wednesday, May 30th, at Willis's Rooms, St. James's, under the immediate patronage of the Marchioness of Douglas and the Earl of Falmouth. The programme was excellent and contained some features of classical interest. A quartet of Haydn's, and a caprice of Mendelssohn for the pianoforte, added weight to the concert, which in other respects was of the usual miscellaneous kind. Ernst played a solo with immense effect, and was encored. Mdme. Goffrie performed Thalberg's *fantasia*, on airs from *Masaniello*, with brilliancy and great facility of execution. The fair pianist was loudly and generally applauded. Mdme. Goffrie also played the "*Galop di bravura*," of Schulhoff, the difficulties of which she mastered with ease, producing an effect equal to that of her previous performance. In Haydn's quartet Herr Goffrie played the first violin part most admirably. His tone was pure and delicate, and his style was irreproachable. He was ably seconded by Messrs. Zerbini (violin), Hill (tenor), and Hausmann (violinello). Miss Wallace, Miss Messent, Miss Bassano, Mdme. Annette Le Brun, the Misses Pyne, Mr. Frank Bodda, Herr Schonhoff, and others, sang various songs with various success. Messrs. Benedict and Vincent Wallace were the conductors. The room was fully and fashionably attended. The concert afforded the greatest satisfaction to the visitors.

HERR A. KRAUSS's morning concert took place at 17, Upper Wimpole Street, on Monday. It was a select affair, and was held in two splendid drawing-rooms. The programme was of the mixed kind. Herr Krauss is a very original pianist, and plays in a style peculiarly his own. Beethoven's "*Kreutzer sonata*" was executed by him and Herr Flersheim, whose qualities as a violinist we have apostrophised on a former occasion. The *beneficiaire* also performed an *adagio* of Beethoven, for violin, violincello, and pianoforte, with Herr Flersheim and Herr Lidel, an admirable violincellist, and two pianoforte fantasias of his own concoction. Madlle. Babnigg, and a Madame A. Le Brun (from the San Carlo) lent their vocal assistance. Miss Lanza, Herr Müller, and Herr Damcke also assisted. The audience was more fashionable than numerous.

HERR CHARLES HAAS gave a grand morning concert at the Princess's Rooms on Monday. The entertainment was of a most novel kind, or rather the artists engaged were of a novel kind; for, with one or two exceptions, they were all unknown to fame. Herr Charles Haas himself, however great his pretensions may be, is but a youngster in reputation in this country. Not having the pleasure of their acquaintance, we shall be pleased to learn something of the following artists:—Signor Furtado, Mdle. de Dawance, Herr George Pigall, Madame Vuillaume, M. and Madame Denault, and Herr Mattau. All these artists we shall be delighted to hear a second time, the more especially as they have left no extraordinary impression on our minds. Herr Charles Haas is a composer and vocalist. His vocalism and musical talent are equal. He sings as well as he composes, and composes as well as he sings. A tertetto of Mayseder for pianoforte, violin and bass, was executed with spirit and effect by Herr Golmick and Messrs. Deloffre and Pilet. Herr Charles Haas is also a conductor. He conducted with Herr Golmick and Mr. Norman.

GERMAN CHURCH, HULL.—A grand morning concert was given on Wednesday, at the Hanover Rooms, in aid of the funds for building a German Lutheran church, at Hull. The attendance was anything but numerous. No doubt the Royal Italian Opera concert, held at the same time, and the Hampton Races, somewhat interfered with the religious tendencies of the aristocracy, and kept them from adding their mite to the church at Hull. As a matter of course, nearly all the German artists in London assisted; among them we may notice Jetty Treffz and Pischek. Strauss's band attended, as did also the band and chorus from the German Opera, under the direction of Herr Roder. We have not room to give the details. The concert was held under the patronage of the Queen Dowager and the Duke of Cambridge.

THE GENERAL DISCORD in Germany seems to have severed the harmony between the publishers of musical papers and their subscribers. Schott's *Cecilia* ceased some time since; Breitkopf and Haertel's *Leipzig Musicische Zeitung*, which had existed fifty years, has latterly been discontinued; but Brendel's *Leipzig Zeitung* will continue as before. An important Vienna musical paper has also been stopped for want of readers.

MACREADY gave one thousand dollars to the widows and children of the men who were killed in the theatrical riots at New York.

SURREY ZOOLOGICAL GARDENS.—The first appearance of Jullien in the orchestra this season on Monday night, and the increase of the band by levy from his own corps, attracted an overflowing audience, notwithstanding the inclemency of the evening. Jullien was welcomed with enthusiasm as he took his post at the desk, and was cheered for several minutes. The orchestral performances commenced with the overture to *Der Freischütz*, and the programme included several of Jullien's popular *morceaux*, among others the *Masaniello* quadrilles, the selection from the *Huguenots*, the "*Drum Polka*," the "*Pearl of England Valse*," and others. Koenig and Richardson were among the soloists. The vocal department was entrusted to Miss E. Rowland, Miss F. Mildmay, and Mr. G. Tedder. The Storming of Badajoz followed the concert. This is one of the most brilliant and effective exhibitions that have been produced at the Surrey Gardens, or indeed anywhere else. The approach of the storming party under the guns of the battery, the surprise, the attack, and the rush to the breach of the troops, are quite real. The roar of artillery and musketry is kept up for a long time; then an explosion takes place; mines are discharged, towers tumble on the heads of the assailants, flights of rockets are interchanged between the besiegers and besieged, and a grand pyrotechnic finale ensues, which introduces a tableau representing the Duke of Wellington surrounded by his victorious soldiers. The whole performance is well worth a visit. M. Jullien's nights are Mondays, Wednesdays, Thursdays, and Saturdays.

CONCERT AT BUCKINGHAM PALACE.—Her Majesty gave a grand concert on Thursday evening. Mdle. Charton and Herr Pischek were the principal vocalists, and Kate Loder the instrumentalist. The fair pianist performed a concerto of Mendelssohn in the first part, and a selection from the "*Lieder ohne Worte*" in the second.

LISZT is not coming to London this season. He is at present at Weimar, where he intends to pass the summer.

MUSIC AT RUGBY SCHOOL.—A private concert was given on Monday evening, May 28, by the Rugby School Choral Society. The first part consisted of a portion of Handel's oratorio, *Judas Maccabæus*. The second part was a miscellaneous selection from the works of Mozart, Haydn, Bishop, Rossini, &c. &c. Great credit is due to Mr. Walker for bringing forward music of so high a character. Mr. Walker, who is a professor of music in the establishment, presided at the organ with ability. The meeting gave great satisfaction.

VAUXHALL GARDENS.—These delightful gardens opened for the season, under new management, on Monday evening last. The gardens were crowded, and the weather (*mirabile dictu*!) beautifully fine. The orchestra, the Rotunda Theatre, the Italian Walk, the Supper Pavilion, and the grand *Salle de Danse*, presented their usual attractions to the visitors. The musical entertainments are under the direction of Mr. Alexander Lee, than whom a more efficient and talented gentleman could hardly have been engaged. A band of fifty performers have been secured: they are stated to be selected from Her Majesty's Theatre, the Royal Italian Opera, Drury Lane, and the Haymarket Theatre, under the leadership of Mr. R. Hughes, of Her Majesty's Theatre, with Mr. Griesbach as deputy. The principal vocalists are Madame Weinbert, Miss Julia S. George, Mrs. Sawford, Miss Ellis, Miss Barry, Mr. Allan Irving, Mr. Louis Bland, and Mr. Valentine Roberts. The "*scenes in the circle*" are supported by young Hernandez and the French equestrians, under the direction of Auriol, the celebrated clown, and the fireworks are by Darby, one of the best professors of the "*pyrotechnic art*" in the world. With all these attractions, the "*Royal property*" (weather permitting) will no doubt prove a profitable speculation to the spirited proprietors.

THE DISTINS IN AMERICA.—(From the *New York Sunday Courier*.)—On Thursday and Friday evenings this family of splendid artists appeared at the Apollo Saloon, and considering the terrible excitement existing in the city, the room was on each occasion very full. The attraction must have been very powerful, under all circumstances, to bring so many lovers of music together, when the battle was raging without. We shall not particularise the programme of these concerts, for we should only have to reiterate the praises we so cheerfully bestowed, and the performers so fully deserved, a week or two since. The Distins have no rivals in their art, for their perfection places them beyond the hope of competition. The oftener the Distins are heard the more their fascination is felt, and those who have heard them once would gladly hear them whenever they appear.

GOETHE ON MUSIC.—"As wrongly use the French," said Goethe, "when they speak of productions of nature, the expression composition. I can well put together the different parts of a machine, and speak on such an occasion of composition; but not when I have the single living parts of an organic whole in my mind, thoroughly imbued by one soul's



action. How could one say that Mozart composed (put together) his *Don Juan*; composition indeed! as if it were a bit of cake made with milk, butter, and eggs. A mental creation it is—the single like the whole, out of one mind—one flow, imbued with the breath of one life, where the producer did not try by piecemeal, patchwork, and chance, but where the demoniacal spirit of his genius forced him to execute what he ordered.”—*Eckermann's Conversations with Goethe*.

**HERR WILHELM KUHE.**—This well-known and talented pianist gave his annual concert on Monday in the Hanover Square Rooms. The programme presented many attractions, and the attendance was unusually numerous. Herr Kuhe performed the *Concert-Stück* of Weber, a *scherzo* of his own composition, Thalberg's popular *Tarentella*, and a fantasia, all of which he played very effectively, and in all of which he was much applauded. The great feature of the concert was Ernst, whose performances on the violin created the utmost enthusiasm. In his beautiful *Eloge* he displayed that impassioned expression for which he is unsurpassed, and in the *Carnaval de Venise* exhibited the mechanical wonders of the modern school. He was encored in both pieces, and substituted for the former a study in D flat, arranged for the twenty-five *Etudes* of Stephen Heller. In the repetition of the *Carnaval* Ernst introduced a new series of variations, in one of which he produced quite an original effect, by a *pizzicato* accompaniment of tenths to the melody, and in another played harmonies of double notes with extraordinary facility. The vocal music was supported by Madlle. Jetty Treffz, who sang the *Volkslied* of Kücken, and a French romance, in the most attractive style; Madlle. Graumann, who introduced a pretty ballad by Molière, known in English as “Fair Annie;” Miss Wallace, who sang the “*Nacqui all' affano*,” from *Cenerentola*, very effectively; Miss Bassano, Herr Schönhoff, and Herr Pischeke. The last-named gentleman sang his popular national song, “*My heart's in the Rhine*,” with his accustomed spirit. Miss Bassano gave an Italian *aria* and the ballad of “*Auld Robin Gray*,” and Herr Schönhoff introduced two clever and pleasing songs by Thalberg, “*Sprache der Liebe*” and “*Mitgefühl*,” which he sang very pleasingly. In place of Mr. Sims Reeves—for whose absence an excuse was proffered by Mr. Olivier—Herr Brandt and Herr Stigelli sang some German ballads; both were favourably received, and the last was honoured by an encore. Herr Strauss and his band attended, and performed in brilliant style the overture to Meyerbeer's *Camp of Silesia*, and two marches, the composition of Herr Strauss, which were loudly applauded. Messrs. W. V. Wallace and Wehle presided as accompanists at the pianoforte.

**DRURY-LANE THEATRICAL FUND.**—On Monday this annual dinner was held at the Freemasons' Tavern, the Duke of Beaufort taking the chair, in the unavoidable absence of his Royal Highness the Duke of Cambridge. There was a very full attendance of the patrons and friends of the drama, and the proceedings of the evening, the dinner, the musical arrangements, and the other details which give effect to such festive occasions, were all of the most satisfactory character. The fund, it will be remembered, was founded by David Garrick, in 1766, “for the relief and support of indigent and decayed members of His Majesty's company of comedians (subscribers to the same), their widows and children.” Mr. J. P. Harley, according to annual custom, addressed the company, and facetiously exposed the real want of funds which the Theatrical Fund in the midst of great presumed wealth suffered from. The annual income derived from the various properties belonging to the fund amounted, he stated, to £1,353, to which was to be added £195, received annually from 36 subscribing members, making a total of £1,549. There was paid yearly to 50 annuitants £974, or an income of £55 to each, thus leaving an overplus of £574 to meet incidental charges, and relieve non-subscribers whose necessities threw them on the resources of the charity. There was a prospect of six more annuitants being shortly added to the present list, which will increase their yearly expenditure by £476, and he therefore called for the renewed exertions of all who took an interest in the permanent welfare of the Drury-lane Theatrical Fund. Mr. Harley concluded by announcing that next Christmas the British drama would be once more at home in her ancient classic locality, old Drury. A variety of appropriate toasts were given during the evening, and subscriptions were announced to the amount of £500.

**THE DIRECTORS** of the Friedrich-Wilhelmstaedter Theatre at Berlin have received a magisterial order to omit any satirical political hints in their pieces, as else they will be ordered to close the house!!

**BRUNNEN'S ZEITUNG** mentions the following tragic end of Madame Schodel, one of the Prima Donnas of the German Opera in London, under Schumann's management (or, more properly, mismanagement) in 1832. Having become Nyary's (one of the Hungarian chiefs)

*maitresse*, she tried to persuade him to desert the Hungarian cause, and made also an unsuccessful attempt to poison Kossuth at a grand banquet given to him, she was in consequence ordered to be publicly beheaded in Debreczin.

**ROSSINI'S “SEMIRAMIDE.”**—Like *Il Barbiere di Siviglia*, *Semiramide*, now one of the most favourite works of Rossini, did not meet with due encouragement on its first production. Although *Il Barbiere* and *Cenerentola* were composed for Rome, where they were first produced, in 1816, Rossini had, in 1815, fixed his residence at Naples, where he continued for some years. Barbaja, who was the *impresario*, not only of the Neapolitan theatres, but also of La Scala at Milan, and the Italian Opera at Vienna, had engaged to give him an annual sum of twelve thousand francs, on condition that he should compose two operas a year, and superintend the production of some established works. As Barbaja took the best singers to Milan and Vienna, he bound Rossini to visit those capitals in person. The operas of *Armide*, *Mosè*, *Ricciardo e Zoraide*, *Ermione*, *La Donna del Lago*, *Maometto*, and *Otello*, were all produced at Naples after 1815; and *La Gazza Ladra* was produced at Milan in 1817. In 1822, when Rossini had married Mdle. Colbran, the *prima donna* of the Neapolitan theatres, he went to Vienna, where his opera of *Zelmira*, sung by his wife, Madame Eckerlin, Nozari, and David, was eminently successful. Pétis calls attention to the fact that, while the south of Germany, and especially Vienna, manifested the greatest enthusiasm for Rossini's music, it was subjected at Berlin to severe animadversion. Rossini returned to Naples after a most flattering reception by the imperial court and aristocracy of Vienna, and then proceeded to Venice, where, in the Carnival of 1823, he produced, at the Fenice, his *Semiramide*, the last opera he composed in Italy. The abundance of new ideas, the increased elevation of style, and the novelty of the orchestral effects, did not meet with the reward they deserved. The work, in fact, was on too grand a scale for the Italian taste of the period. Disgusted with the injustice of his countrymen, he left Italy, and after staying a few days at Paris, proceeded to London, where he had an engagement. Here he remained five months, occupied with concerts, which yielded upwards of ten thousand pounds sterling, two thousand of which were offered by a body composed of members of Parliament. In October, 1823, he returned to Paris, and his residence in that capital forms another epoch in his life. The operas which Rossini composed for the French lyrical stage were the *Il Viaggio a Reims*, produced at Les Italiens, in 1824, and *La Siège de Corinthe*, *Mosè*, *Le Comte Ory*, and *Guillaume Tell*, produced at the Grand Opera, in the successive years 1826, 1827, 1828, and 1829. *Il Barbiere* is not the only opera which Rossini has founded on a French drama. The *libretto* of *Semiramide* is taken from *Semiramis*, a tragedy by Voltaire, represented for the first time in 1748. Voltaire's incidents are closely followed, except that Semiramis is killed, whereas in the French piece she lives, and unites her son to Azema. An English version of the tragedy, by Capt. Ayscough, was produced at Drury Lane, in 1776, and acted eleven times. Ayscough so modified the story that he made the ghost of Ninus appear privately to Semiramis, Arsaces, and Oroes, instead of appearing at the public assembly. The epilogue to this piece was written by Sheridan.—*The Opera Box*.

**HULL.—QUEEN'S THEATRE.**—The “opera season” commenced on Monday, with Miss Rainforth, Mr. W. Harrison, Signor Borasani, and Mr. Henry Corri, in the *Bohemian Girl*. Miss Rainforth has long been known as one of the ablest English vocalists and most pleasing actresses on the stage. The manner in which she impersonated Arlino on this occasion was at once spirited and graceful, and proved her continued enjoyment of the power on which her reputation deservedly rests. Mr. Harrison was Thaddæus, and, whether in his songs or in his duets with Miss Rainforth, was enthusiastically and deservedly applauded. We have frequently heard them sing together, but never with better effect than on Monday night. Signor Borasani and Mr. Corri were not less excellent in their respective characters, Count Arnheim and Devillehoof. Mr. Stoye and Miss Hodson supported the eminent strangers. The choruses, though not perfect, were, on the whole, creditable to the establishment. The scenic effects were well and strikingly managed; and the orchestra was augmented in strength by the presence of several members of the band of the 51st regiment.

#### TO CORRESPONDENTS.

**USUS.**—Write to Mr. Nugent, of Her Majesty's Theatre:

A. T.—We cannot resuscitate the controversy.

P. L. M.—Kate Loder has played at the Dublin Philharmonic.

VIATOR.—Alboni is some years younger than Angri.



## ADVERTISEMENTS.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.  
**Herr ERNST and Herr HALLE**  
 WILL GIVE A  
**GRAND EVENING CONCERT,**  
 With FULL ORCHESTRA, on MONDAY, JULY 2. Full Particulars will be shortly announced.  
 Tickets and Reserved Seats may be had of CRAMER, BEALE, & Co., 201, Regent Street.

**BENEDICT'S ANNUAL CONCERT,**  
 FRIDAY, JUNE 22.

MESSES. ALBONI, PARODI, GIULIANI, CATHERINE HAYES, JETTY DE TRUFFE, VERA, A. and M. WILLIAMS; MESSRS. GARDONI, MARRAS, CALEOLARI, SIMS RIVERS, COLETTI, BELLETTI, LABLACHE, and F. LABLACHE, FISCHER, FORMES, the HUNGARIAN VOCALISTS, HALLE, STERNDALE BENNETT, LINDSAY SLOPER, MOLIQUE, ERNST, SAINTON, JOACHIM, PIATTI, BOTTESINI, VIVIER, COSMAN, HAUSMANN, will all perform at M. BENEDICT'S ANNUAL CONCERT on FRIDAY MORNING, JUNE 22nd, in the CONCERT ROOM of HER MAJESTY'S THEATRE.  
 Boxes and Tickets at the principal Musicians' Libraries, and of M. BENEDICT, 2, Manchester Square.

BLAGROVE'S CONCERT ROOMS, 71, MORTIMER STREET, CAVENTISH SQUARE.

**Miss COLLINS (from Bath)**

Begs to announce that she will give an

**EVENING CONCERT,**

At the above Rooms, on FRIDAY, JUNE 22nd, 1849, to commence at Half-past seven o'clock.

VOCAL PERFORMERS.—MESDAMES BASSANO, MESSENT, ELLEN LYON, COLLINS, and THORNTON; MESSRS. FRANK BODDA, HERBERT, WETTERBERG, and SIGNOR NAPPI.

SOLO PERFORMERS.—Pianoforte, Miss KATE LODGE; Violin, Mr. WILLY; Flute, Mr. CARTE.

CONDUCTOR.—Mr. W. S. ROCKSTRO.

Tickets, 2s.; Reserved Seats, 5s.; to be had of MESSRS. CRAMER, BEALE, and Co., 201, Regent Street; of Mr. W. PROWSE, 48, Cheapside; and of Miss COLLINS, at her residence, 37, Hart Street, Bloomsbury.

**MR. SPRENGER**

Has the honour to announce that his

**MATINEE MUSICALE**

Will take place at the BRETHOVEN ROOMS, 76, HARLEY STREET, on MONDAY, JUNE 25th, on which occasion he will be assisted by the following artists:—

VOCALISTS.—MESDAMES MESSENT, BASSANO, PYNE, LOUISA PYNE; MESSRS. FISCHER, MARRAS, BODDA, and HERBERT.

INSTRUMENTAL PERFORMERS.—MESSRS. HAUSMANN and DRICHMAN.

CONDUCTOR.—Mr. IGNACE GIBSONE.

Tickets, Half a Guinea, to be had at CRAMER & Co., ADDISON & Co., and at Mr. SPRENGER's residence, 23, Charlotte Street, Portland Place.

**Herr DREYSCHOCK**

Has the honor to inform the Nobility, Gentry, his Friends and Patrons, that he will give a

**MATINEE MUSICALE,**

At the HANOVER SQUARE ROOMS, on WEDNESDAY, JUNE 27th, when he will have the honor of performing several of the CLASSICAL WORKS of BRETHOVEN, MENDELSSOHN, CHOPIN, &c., with a few of his own latest compositions.—Further particulars will be duly announced, obtainable of his publishers, MESSRS. ROBERT COOKS & Co., 6, New Burlington Street.

MUSIC HALL, STORE STREET, BEDFORD SQUARE.

**Mr. and Mrs. JOHN ROE**

Respectfully announce that their

**ANNUAL CONCERT**

will take place at the above Hall, on WEDNESDAY EVENING, JUNE 20th, 1849.

VOCAL PERFORMERS.—Miss PYNE, Miss L. PYNE, Miss M. MURRELL (Pupil of Mrs. J. Roe, her first appearance in public), and Mrs. JOHN ROE; Mr. HERBERT, Mr. JOHN ROE, and Mr. FRANK BODDA.

INSTRUMENTAL PERFORMERS.—Pianoforte, Miss ROE; Concertina, Mr. R. BLAGROVE; Organ and Piano, Mr. JOHN ROE.

Tickets may be had at the Hall, at the principal Musicians, and of Mr. JOHN ROE, 53, Stanhope Street, Regent's Park. Hall, 2s.; Reserved Seats, 2s. 6d.; Private Boxes for Six Persons, 15s.; Ditto, for Eight Persons, £1, to be obtained only of Mr. JOHN ROE, as above.

**DREYSCHOCK'S NEW MUSIC FOR THE PIANOFORTE.**

Op. 51. Fantaisie (Andante, Veloce et Allegro spiritoso)	5 0
32. Salut à Vienne—Rondo brillant	4 6
33. Preludium et Fuga	2 6
45. Morceau caractéristique	3 0
46. Ragopolo	3 6
47. Andantino et Allegro appassionato	3 0
51. Andantino con Variazione	3 6

At SCHOTT & CO.'S, Foreign Music Depot, 89, St. James's Street, London.

**W. H. HOLMES'S NEW BALLAD**

"Sung at Herr ERNST'S CONCERT, by Miss DOLBY,  
**"SCENES OF CHILDHOOD."**

PRICE 2s. POSTAGE FREE.  
 ADDISON, 210, REGENT STREET.

Also, Just Published, "ANDANTE" for the Pianoforte, by W. H. HOLMES, 2s.

**NEW HARP MUSIC,**

By FREDERICK CHATTERTON,

(Harpist to Her Royal Highness the Duchess of Gloucester.) AS PERFORMED by him at his MORNING CONCERT, JUNE 16th, 1849.

Grand Fantasia, "RIMEMBRANZA D'ITALIA," on Donizetti's March, and Romance from *Bleiss d'Amore*, dedicated to the Lady John Bessford. Fantasia Brillante, "RECOLLECTIONS OF NORMANDY," on Themes from Meyerbeer's *Robert le Diable*, dedicated to Miss Arabella Stone. Morceau Fantastique, "IL CARNIVALE DI VENIZIA," dedicated to his renowned Master, N. C. Bochsa.

To be had of the AUTHOR, at his residence, 53, Great Portland Street, and at all the principal Music Warehouses.

**NEW SONG, "YES! I HAVE DARED TO LOVE THEE,"**

By the Author of "Will you love me then as now?" "Dearest, then I'll love you more," the "Secret," &c. Price 2s. Sent postage free. This song will be the greatest favourite of the set; the melody and words are of the most pleasing and effective character. We recommend it to vocalists as a gem deserving their best attention.

London: DUFF & HODGSON, 65, Oxford Street.

JUST PUBLISHED, AT

SCHOTT & CO.'S Foreign Music Depot, 89, St. James's St.,

**SOLOS FOR THE PIANOFORTE.**

BEYER, F., Two Easy Studies on the popular Airs, "The Last Rose of Summer" and "Robin Adair," Op. 98, No. 2. Price 3s.

CRAMER, H., Divertissement on the favourite German Song, "Ach, wenn du wärest mein Eigen," by Kücken, Op. 49. Price 2s. 6d.

KUHNER, W., Rosa Polka, as performed by the Band of the Grenadier Guards, Op. 113. Price 1s.

CRAMER'S Selections from favorite German Operas, Caesar und Zimmermann by Lortzing, Das Nachtlager in Granada by Kreutzer, Catharina Cornaro by Lachner, Don Juan und Zauberröte by Mozart, Fidelio by Beethoven, Faust by Spohr, Stradella and Martha by Flotow, Der Freischütz by Weber, &c. Each, 2s. 6d.

**A NEW MUSICAL GRAMMAR, 3s.**

By J. A. HAMILTON, AUTHOR OF THE "MUSICAL CATECHISMS."

"MR. HAMILTON'S very useful Catechisms on all the branches of the musical art, have long been extensively popular, both among teachers and students, for their conciseness, perspicuity, and lucid arrangement. This Musical Grammar combines these qualities, and we know of no better manual on the theory of the art to be placed in the hands of young pupils, as it contains every thing that is really essential in the modern practice of music. It is divided into three parts—the theory of notation; harmony and counterpoint; and rhythm, or melody. The mysteries of counterpoint are rendered quite intelligible, which cannot always be said of elementary works. The Musical Grammar should accompany every instruction-book for the pianoforte."—*Vide Berwick Warder*, June 2.

**HAPPY DAYS, Price 2s. 6d.**

"This new Vocal Duet, by STEPHEN GLOVER, (composer of 'What are the Wild Waves saying?') is, to our taste, the most captivating and effective of this talented composer's effusions. It is admirably suited alike for the drawing-room and the concert-room, and, when interpreted by the Misses Williams, at Herr Schulhoff's Concert, last evening, was most enthusiastically re-demanded."

**THE ALICE POLKA,**

for the Pianoforte, Solo, 2s.; Duet, 3s.; performed by Herr Strauss and his celebrated Band at Her Majesty's Grand State Ball, for which occasion it was expressly composed by Johann Strauss.—"A new Polka, by Strauss, produced under such distinguished patronage as that of Her Majesty, should become popular, almost independent of its merits; but the Alice Polka will be a favourite for its own sake. The time is admirably marked, and the melody piquant and graceful."—*Vide Berwick Warder*, June 2.

**Herr SCHULHOFF'S NEW MUSIC for the PIANOFORTE.**

—Carnaval de Venise, 4s.; 2e Nocturne, 3s.; 2e Valse, 3s.; Deux Pensées Fugitives, 3s.; Capriccio Appassionato, 2s.; four Mazurkas, 2s. each; two Styriennes, and Mazurkas, 2s. each; Galop di Bravura, 4s.; the same, arranged by Cserny, 2s.; Duet, 3s.; Le Valse, 4s.; the same, as a Duet, 5s.; and, in a few days, his Souvenir de la Grande Bretagne, Trois Idylles et Chanson des Paysans Bohémiens.

R. COCKS & CO., 6, New Burlington Street, Musicians to Her Most Gracious Majesty. Where may be had for Orchestras, 6,000 Sets of Dances by Strauss, Labitzky, and Lanner.

**TO PROFESSORS AND AMATEUR PERFORMERS ON THE VIOLIN, VIOLONCELLO, AND TENOR.**

IMPORTANT INVENTION.—GUINNESS'S SELF-ACTING PEGS, the purpose of which is to obviate that great imperfection hitherto experienced while tuning, namely, pegs slipping or revolving back from their position. No metal or machine is attached to the instrument, so as to alter its original appearance. From the very simple but effective construction, and the flattering encouragement it has been honoured with by all the first-rate musical artists who have seen and tested its utility, there is no doubt every professor and amateur will avail themselves of this most useful invention. All applications to the inventor, Mr. R. Guinness, professor of music, 58, East Street, Manchester Square, for fitting up instruments on the above plan, will be promptly attended to; also at all the principal music-sellers, where the invention can be seen, and prices ascertained. N.B. Should new pegs not be required, those already in use (if boxwood) and not too much injured) can be fitted as above.

## HER MAJESTY'S THEATRE.

### SIG. MORIANI.

It is respectfully announced, that this eminent Tenor, being in London, on his way to fulfil an Engagement, has consented to appear for THREE NIGHTS at Her Majesty's Theatre, the First of which will take place on

**THURSDAY NEXT, JUNE 21, 1849,**  
(it being an EXTRA NIGHT,) in one of his celebrated Characters, **Gennaro,** in DONIZETTI's Opera of

### LUCREZIA BORGIA.

The other principal parts by

**Signor LABLACHE, Madlle. PARODI, and Madlle. ALBONI.**

To give the fullest effect to the revival of this *chef-d'œuvre* of DONIZETTI, **Signori COLETTI, BELLETTI, F. LABLACHE, ARNOLDI, BORDAS, and BARTOLINI,**

have obligingly consented to afford their assistance on this occasion, by appearing in the secondary parts of the Opera.

With other Entertainments, particulars of which will be forthwith announced.

And in the Ballet Entertainments will be included the highly successful new Ballet Divertissement Episodique by M. P. TAGLIONI; the Music arranged and composed by Signor PUONI, entitled

### LA PRIMA BALLERINA; ou, L'Embuscade.

The Scenery by Mr. CHARLES MARSHALL.

<b>Madlle. *** (Prima Ballerina)</b> .. ..	<b>Madlle. C. ROSATI.</b>
<b>Passolo (Maitre de Ballet, et 1er Danseur)</b> ..	<b>M. DOR.</b>
<b>Virginie (Cameriera de Mlle. ***)</b> .. ..	<b>Madlle. [MARRA.]</b>
<b>Rinaldo (Chef des Brigands)</b> .. ..	<b>M. TAGLIONI.</b>
<b>Astolfo (Son Lieutenant)</b> .. ..	<b>M. DI MATTIA.</b>
<b>Carlo, .. ..</b>	<b>M. CHARLES.</b>
<b>Paolo, .. ..</b>	<b>M. VENAFRA.</b>
<b>Pietro, .. ..</b>	<b>M. GOURIET.</b>

**Compagnies des Brigands** .. .. **Madlle. PETIT STEPHAN, Meadles, JULIEN, LAMOREUX, AUSSANDON, PASCALES, TOMASSINI, and Ladies of Corps de Ballet.**

And a **NEW PAS SCENIQUE**, in which **Madlle. MARIE TAGLIONI** will appear.

**DEBART's DON GIOVANNI, and ROSSINI's LA GAZZA LADRA,** will be repeated forthwith.

## SACRED HARMONIC SOCIETY, EXETER HALL.

(BY SPECIAL DESIRE.)

On **FRIDAY, JUNE 22nd**, will be performed, **MENDELSSOHN's ATHALIE, and HANDEL's DETTINGEN TE DEUM.**

**PRINCIPAL SINGERS.**—Misses A. and M. WILLIAMS, and Miss DOLBY; Messrs. T. WILLIAMS, and H. PHILIPS. The Illustrative Verses to **ATHALIE** will be recited, on this occasion, by Mr. BARTLEY. The Band and Chorus will consist of nearly 700 Performers. Conductor.—Mr. COSTA.

Tickets, 3s.; Reserved Seats, 5s. each; may be had of the principal Music-sellers; at the Society's sole Office, 6, Exeter Hall; or of Mr. BOWLEY, 53, Charing Cross.

The Doors will be opened at 7, and the Performance commence at 8 o'clock.

THOMAS BREWER, Hon. Sec

Further Portion of the Stock of **Mr. T. KENNEDY, of Oxford Street, retiring from Business; a Collection of Rare Music, &c.**

### PUTTICK AND SIMPSON,

Auctioneers of Music and Literary Property, will **SELL BY AUCTION**, at their **GREAT ROOM, 191, PICCADILLY**, on **SATURDAY, JUNE 23**, and Two following Days (Sunday excepted), at **ONE O'CLOCK** most punctually, **A CHOICE MUSICAL LIBRARY**, including rare English and Foreign Madrigals and Motets; Church Music by early English Composers, including many interesting and valuable unprinted productions; Cathedral Music; National Melodies; Instrumental Music, &c. Also, the

### MUSICAL INSTRUMENTS,

including upwards of One Hundred Violins, Tenors, Violoncellos, and Double Basses, by Mr. T. KENNEDY, and comprising some of the most desirable specimens of his manufacture.—Catalogues will be sent on application.

## LONDON ASSURANCE CORPORATION,

Established by Royal Charter, A.D. 1720.

For the Assurance of Lives, and for Fire and Marine Insurance.

OFFICES—7, ROYAL EXCHANGE, CORNHILL; and 10, REGENT STREET. The Expenses of the Life Department are defrayed by the Corporation, and not taken from the Premium Fund.

FIRE INSURANCE on every description of Property at moderate rates; and MARINE INSURANCE at the current premiums.

Prospectuses may be had by a personal or written application.

JOHN LAURENCE, Sec.

## ST. JAMES'S THEATRE.

FRENCH PLAYS & OPERA COMIQUE.

### MR. MITCHELL

Respectfully announces that

### HIS BENEFIT

Will take place at this Theatre on **WEDNESDAY EVENING NEXT, JUNE 20th**, when will be produced **ROSSINI's Opera,**

### LE COMTE ORY,

supported by the entire Operatic Company. **MR. MITCHELL** has also the gratification to announce that **MDME. CINTI-DAMOREAU** has obligingly proffered her services, being her only public appearance this Season. In addition to which, **M. LAFONT** and **MDME. DOCHÉ** will perform, for that night only, in a popular

### COMEDIE VAUDEVILLE.

Early application for Boxes and Stalls is respectfully solicited.—Royal Library, 33, Old Bond Street.

## EXETER HALL WEDNESDAY CONCERTS.

The **TWENTY-SEVENTH CONCERT** (being the last Concert of this Season) will be held on the Evening of **WEDNESDAY, JUNE 27th**. Full particulars will be immediately announced.

Tickets, 1s. and 2s.; Reserved Seats, 4s.; Stalls, 7s.; to be had of all Music-sellers, and of Mr. STAMMERS, 4, Exeter Hall, where a Plan of Seats may be seen.

### EXETER HALL.

On **WEDNESDAY EVENING, JUNE 20th**, will be performed **MENDELSSOHN's** Oratorio,

### ELIJAH.

**PRINCIPAL VOCAL PERFORMERS.**—Miss Lucombe, Miss DEAKIN (pupil of Mrs. Alfred Shaw), Mrs. ALFRED SHAW (her first appearance these Three Years), Mrs. NOBLE, Mr. LOCKEY, Mr. BENSON, Mr. W. H. SEGUIN, and Herr FISCHER (first time in this work). The CHORUS will consist of the Members of Mr. HULLAN's First Upper Singing School. The Orchestra will be complete in every department.

LEADER, Mr. WILLY; CONDUCTOR, Mr. JOHN HULLAN.

Western Area, Western Gallery, and Upper Platform, 1s.; North and South Area, 2s. 6d.; Central Reserved Seats, 5s.

Tickets may be had of Mr. J. W. PARKER, 445, West Strand, at 9, Exeter Hall of the principal Music-sellers, and at the Apollonicon Rooms, 101, St. Martin's Lane.

## NEW MUSIC,

PUBLISHED BY

### LEE AND COXHEAD,

48, ALBEMARLE STREET,

AND TO BE HAD OF ALL BOOK AND MUSICSELLERS.

### A NEW PIANOFORTE SCHOOL.

Composed, adapted, and humbly dedicated to the Princess Royal, by **ALBERT KELLER**, Price 4s. "The whole plan of this work is simple, judicious, and masterly, and both Teacher and Pupil will thank Mr. KELLER for his Tutor, as being very improving to one, and a great saving of time to the other."

Also, in continuation of the above—"DELICIES DE LA JEUNESSE," a Selection of Favorite Airs, in Twelve Books, Price 2s., by CHAS. W. GLOVER.

### NEW MUSIC FOR THE FLUTE.

"THE AMATEUR FLUTIST," a Selection of the most Favorite Airs, from the Standard Foreign Operas, arranged for the Flute, in 12 sets, Price 1s. each, with an accompaniment (*ad lib.*) for the Piano-forte, 1s.; Second Violin, 6d.; Violoncello, 6d. each—arranged by HENRY NICHOLSON.

"THE FLUTIST'S ALBUM," a Selection of Favorite Airs, Quadrilles, Waltzes, &c., in 12 sets, Price 1s. each, with accompaniments for same instruments as above—arranged by HENRY NICHOLSON.

Also, "THE AMATEUR VIOLINIST," same Airs as above, in 12 sets, 1s. each, with accompaniments for same instruments, by HENRY FARMER.

Also, "THE VIOLINIST'S ALBUM," in 12 sets, Price 1s. each, with accompaniments for same instruments, by HENRY FARMER.

N.B.—A New Edition of FARMER'S NEW VIOLIN SCHOOL, Price 5s. Catalogues gratis.

### NEW SACRED MUSIC.

The **PSALMODIA BRITANNICA** (now complete), a Collection of Psalms Hymns, Chants, short Anthems, &c., arranged for the Voice and Piano-Forte, or Organ, by EDWIN FLOOD, in six books, 3s. each, and may be had in one volume, neatly bound, 18s. "Mr. FLOOD has proved himself in this work to be a most accomplished musician; he has selected all the most popular psalms, hymns, &c., and added many original compositions of his own, and other eminent writers who have kindly contributed to this work; it is a most inviting volume to all lovers of sacred music."

Also, a New Edition of "Hark, the Sabbath Bells are pealing," by EDWIN FLOOD.—Price 2s.

Printed and Published, for the Proprietors, at the "Nassau Steam Press," by WILLIAM SPENCER JOHNSON, 60, St. Martin's Lane, in the parish of St. Martin's in the Fields, in the County of Middlesex; where all communications for the Editor are to be addressed, post paid. To be had of G. PARKES, Dean Street, Soho; Strange, Paternoster Row; Vickers, Hylwell Street, and at all Booksellers.—Saturday, June 16th, 1849.